

MUSICAL AMERICA

Edited by John C. Freund

Vol. VI. No. 3

NEW YORK, SATURDAY, JUNE 1, 1907

\$1.00 per Year
Five cents per copy

AMERICANS APPEAR IN CONCERT ABROAD

Mme. Fremstad, Charles W. Clark and Blair Fairchild Win New Laurels.

A Notable Week for Our Artists in London and Paris—"Salome" Finale Sung by Mme. Fremstad at Mrs. Potter Palmer's Musicale—American Composition Heard.

American singers and composers played a conspicuous part in European concerts this week. Olive Fremstad, who in private life is Mrs. F. W. Sutphen, has arrived in London from Paris, accompanied by her husband, and on Wednesday night sang at a musicale given by Mrs. Potter Palmer at Hampton House.

Among other offerings, Mme. Fremstad gave the finale of "Salome," in which she recently appeared with such success in Paris. Mr. and Mrs. Sutphen will return to Paris Sunday and expect to remain there until June, when they go to the mountains near Vienna for a stay before proceeding to Munich in August. Mme. Fremstad sings in Germany in opera at the end of September.

"I thoroughly enjoyed my reception in Paris. It was splendid, magnificent," she said. "I counted eighteen recalls and then lost count. I really enjoyed singing there, but, after all, I prefer to sing in America among my own people. You see, the American public rather spoils us singers. I am already looking back there. You see, I come over to Europe every year to improve myself, but I am always so glad to get back home." And Mme. Fremstad threw up her hands. "Yes, we shall take a boat for home on October 26. I wish it were almost time."

Blair Fairchild, an American composer; Charles W. Clark, the illustrious American baritone; J. B. Ganaye, R. Feuillard and Emil Frey gave another concert Monday night at the Salle des Agriculteurs, Paris.

Three melodies, composed by Mr. Fairchild; also a symphony in A major, by Mr. Ganaye, were heard for the first time. The audience was particularly enthusiastic over Mr. Fairchild's "Reverie," for 'cello and orchestra, and "A Love Symphony," for voice and orchestra. Mr. Clark was recalled till he had to sing an encore.

Camille Saint-Saëns, M. Colonne, Gabriel Fauré and many other notables were present on this occasion.

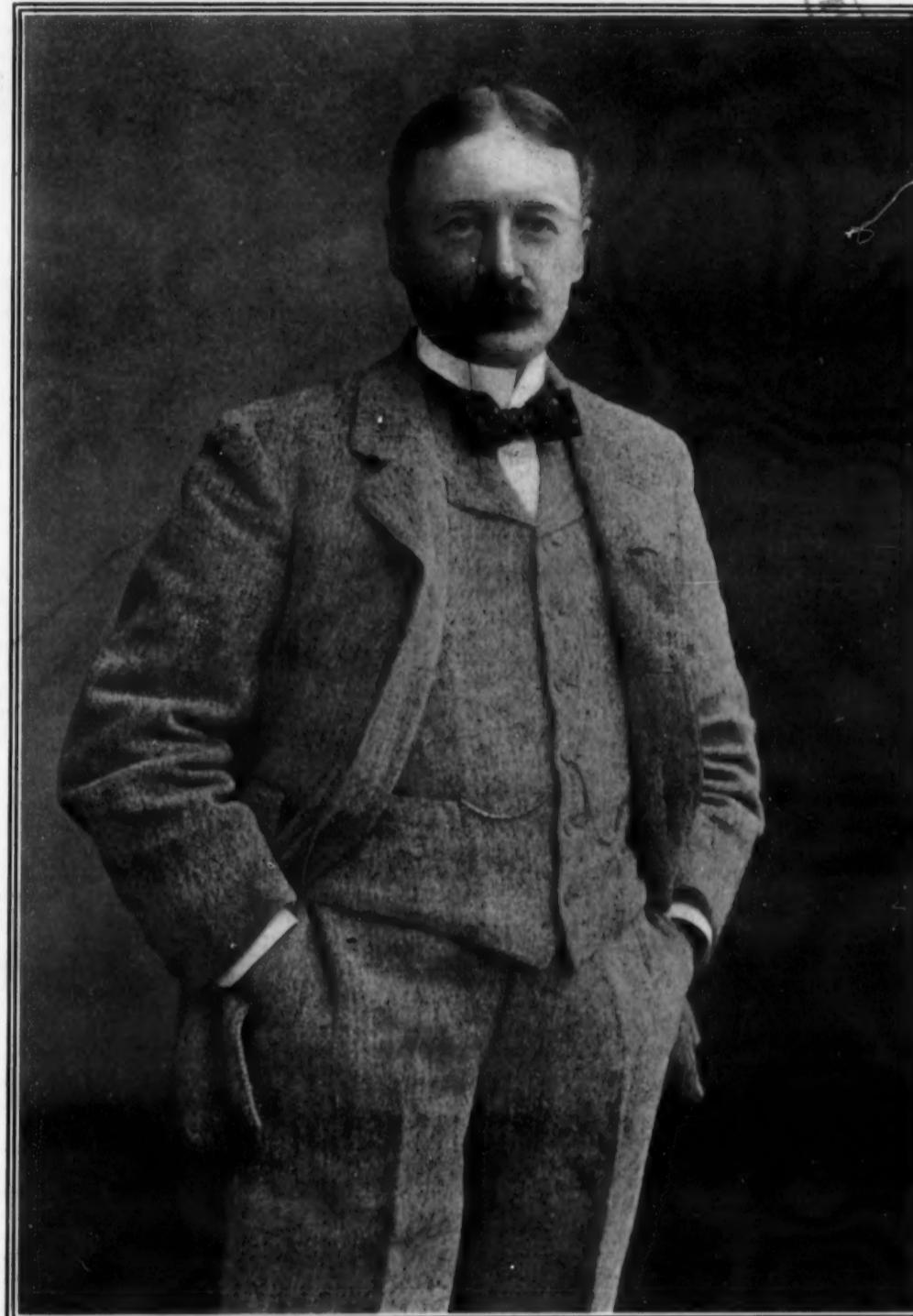
ADELAINA SMITH DEAD.

Well-Known Artiste, Composer, and Philanthropist Dies Suddenly

PITTSBURG, May 30.—Adelaine Smith, 46 years old, prominent as an artiste, composer, and philanthropist, died suddenly to-day at her home in this city. Nervous prostration, resulting from overwork on the libretto of an opera to be known as "Hagar," and for which Walter Damrosch, a close friend of the Smith family, was to have written the music, is believed to have caused her death.

Kubelik to Play in the Hippodrome.

Daniel Frohman, who is to be manager for Jan Kubelik next season, announced Thursday that he had engaged the Hippodrome for a concert to be given on December 22.



Very Truly Yours.

Timothee Adamowski, the Distinguished Boston Violinist, Has Established Himself in the Front Rank of American Musicians (See page 12)

Miss Von Unschuld to Wed.

WASHINGTON, D. C., May 28.—Marie von Unschuld, the Austrian pianiste, who made her début in Washington under the patronage of the Austrian Ambassador and the Baroness Hengelmüller at a recital in the Embassy, has announced her engagement to Henry Lazard of Paris and Newport. Miss von Unschuld is a daughter of the late Austrian Field Marshal, Lieutenant Wezel Unschuld Ritter von Melasfield, and is the founder here of the University of Music and Dramatic Art. Two years ago she began a Summer piano school at Newport. The wedding will take place at that fashionable resort in September.

Philharmonic Society's Election.

The New York Philharmonic Society on Tuesday elected these officers: President, Andrew Carnegie, vice-president, Richard Arnold; secretary, Felix F. Leifels; treasurer, Henry P. Schmitt; directors, R. Klugescheid, L. Kester, A. Roebbel, C. Hanser, A. Seiferth and F. Ruhlander.

Pacific Coast Tour for Damrosch.

The New York Symphony Orchestra, under Walter Damrosch's leadership, will make two long tours next season, arrangements for which are now being planned by Loudon Charlton. One of these will include cities of the Pacific Coast.

NAME RICORDI FOR CONRIED'S POSITION

Persistent Rumors That Head of Milan Firm Has Been Chosen.

Cable Despatches Declare He is About to Resign From Italian Concern to Become Director of Large New York Theatre—His Association With Metropolitan Opera Affairs.

Persistent rumors to the effect that Tito Ricordi, head of the great Italian publishing firm, will come to New York at the close of the Summer to assume control of Metropolitan Opera House affairs have been circulated freely in New York during the past week. Two cable despatches were received, containing the information that he is about to resign his position with the Milan concern to become director of a theatre in New York.

While these reports do not give the name of the opera house or theatre, Mr. Ricordi will control, it is assumed that they refer either to the Metropolitan Opera House or the New Theatre. Mr. Ricordi was in New York last Winter and his close association with Metropolitan Opera affairs, as a result of the litigation to restrain Oscar Hammerstein from presenting "La Bohème" at the Manhattan, lends strength to the assumption that he has been offered the directorship of that institution. Moreover, it is hardly likely that he would resign from his present important position to accept a post of less consequence than that held by Mr. Conried.

Several members of the Metropolitan Board of Directors declare that Mr. Conried's contract is of a nature that so long as his health permits him he will fulfill it, but it is hinted in another quarter that Mr. Conried will nominally retain the office he has held, with Mr. Ricordi as the active head.

The Ricordi firm is one of the foremost in Italy. It controls the rights of all the Puccini operas, and it was through M. Ricordi's desire to protect his firm's rights in these works and his contract made last Summer with Mr. Conried for the exclusive rights to produce the Puccini operas in this country that suit was begun to prevent Mr. Hammerstein presenting "La Bohème" in the Manhattan Opera House last Winter.

When Mr. Puccini was here last Winter he spoke of Mr. Ricordi as a most capable man, and that some day he might come to New York.

MR. CONRIED'S CONDITION.

Novel Treatment Enables Him to Take First Walk in Berlin.

BERLIN, May 30.—Heinrich Conried, who for the last two months has been lying on his back at the Kaiserhof Hotel hardly able to move his limbs owing to a form of locomotor ataxia, walked nearly two-thirds of a mile yesterday unaided as the result of the novel treatment given him by Dr. Fraenkel. The treatment consists in making the patient walk the floor, placing his feet, according to chalked diagrams, in certain positions. The treatment was begun five months ago by massage, when Conried paid Dr. Fraenkel \$30,000 to come to New York.

HAMMERSTEIN WILL GIVE "PETER PAN"

Victor Herbert to Write Music For J. M. Barrie's Play in Operatic Form.

Before his return to New York from Europe, where he is now seeking new singers for his Manhattan Opera Company, Oscar Hammerstein expects to conclude negotiations whereby he will be enabled to use the story of J. M. Barrie's play, "Peter Pan," in which Miss Maude Adams has played so successfully for two seasons, for a new opera. The new work probably will have its first American production in the Manhattan before the close of next season.

The composer no doubt will be Victor Herbert. The latter has agreed to write for Mr. Hammerstein an American opera, and the manager has been on a hunt for a suitable story for several months. He already has in view several singers for the new work. Mary Garden, who comes to the Manhattan next season to make her American débüt, after attaining success in the Opéra Comique in Paris, is being considered, among others, for the title rôle.

One of Mr. Hammerstein's chief reasons for going abroad a few weeks ago was to confer with Charles Frohman, who produced "Peter Pan" in America, and with Mr. Barrie about his plans for making an opera from "Peter Pan." It is known that he plans to have the story of childhood fancy followed closely in the opera and that this will be part of his agreement. He, as well as Mr. Barrie and Mr. Frohman, feel sure the dainty theme set to Mr. Herbert's music will make a delightful little opera and a popular item in the Manhattan's répertoire.

"New York wants an opera that will entertain the children. This was shown by the success of Humperdinck's "Hänsel und Gretel," said Mr. Hammerstein, to a friend shortly before leaving for Europe, "and I am positive that 'Peter Pan' as an opera will have an instantaneous success."

EMULATES HAMMERSTEIN.

Parisian Impresario Plans Opposition Opera House in Old Hippodrome.

PARIS, May 25.—Oscar Hammerstein's success in starting an opera house in competition with the Metropolitan at New York seems to have fired a Parisian impresario with the ambition to do likewise.

A company has been formed here to take over the Hippodrome, in the Palace Clichy, which has seen many misfortunes since its erection, and to transform it into an opera house, which, according to the promoter's scheme, will become a serious rival to the National Academy of Music and the Opéra Comique.

Melba Ill; Unable to Sing.

LONDON, May 25.—Mme. Nellie Melba, although she has appeared once in opera despite the chill she took at Cherbourg when landing from the United States, is now obliged to cancel her engagements for the next few days.

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WILL STUDY IN EUROPE

Ruth Cunningham Sails With M. and Mme. Giraudet for Paris.

Ruth Cunningham, a promising young singer, sailed with M. and Mme. Alfred Giraudet, the noted basso and teacher of singing, on Thursday to continue her studies abroad.



RUTH CUNNINGHAM

This Young American Soprano Will Study in Europe to Become a Grand Opera Singer

Miss Cunningham, who is twenty-two years old, was born in Indiana, and after spending her early life in Florida and Maryland, came to New York two years ago to study with Mme. Serraño. Her voice is a dramatic soprano of considerable power and range.

Miss Cunningham's ambition is to sing in grand opera and her studies with M. Giraudet will be followed with this object in view. She already numbers in her répertoire "Aida," "Il Trovatore," "Cavalleria Rusticana," "Tosca" and "Fedora."

PLAN MONUMENT TO LISZT.

Composer's Remains May be Moved Before Anniversary Celebration.

BERLIN, May 25.—Great preparations are being made to celebrate the anniversary of the birth of Franz Liszt, which will occur in 1911. A committee has been formed in his native town of Daborgan to erect a suitable monument to his memory, toward which subscriptions will be contributed by music lovers, not only in Germany and Austria, but, it is hoped, from all over the world.

As the body of the composer is now resting at Weimar, a petition is to be sent to the Grand Duke of Saxe-Weimar in order that permission be granted for the transfer of the famous composer's remains to his native town, and assurances have already been received that the coveted permission will be granted.

"Why did Jack give up singing? Was he losing his voice?"

"No; his friends!"—Sketchy Bits."

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RENEW CRUSADE AGAINST "QUACKS"

Teachers of Singing Hold Annual Meeting and Elect Officers.

"This is really for the benefit of pupils who waste time, money, voice and health in the hands of the faker" was the gist of the idea that prompted nearly a hundred teachers of vocal music of New York to gather at the first annual general meeting of the National Association of Teachers of Singing at Carnegie Hall last Friday evening.

Various and varied were the "methods" they cared for, yet here all were together and unanimous that the true, always underlying, fundamental principles should be known by any who sought to teach, and that the "graduate of a bass drum solo" should be eliminated, so far as voice culture is concerned.

Dr. Arthur de Guichard of Providence, R. I. presided after Mme. Anna E. Ziegler had introduced him as one who, like Theodore Thomas and Victor Herbert, was all-heartedly with the idea that the teachers who were qualified to teach should strive to form some sort of association sufficiently strong to put out of business the self-called "teachers" who in reality knew little if anything of the needs of the immature vocal organ.

"We have come together" said Mme. Ziegler "through the kind and influential offices of MUSICAL AMERICA and we should thank that paper if we have an association of teachers who may preserve dignity and self-respect in their labors."

Dr. de Guichard said that he was sure that all were with him in the thought that something should be done to prevent the destruction of voices by incompetent teachers. "The words 'vocal culture'" he remarked, "appear on the shingle, beside 'piano forte' after the 'teacher' has come 'unto this last' after failing in everything else."

The speaker declared that the organization to succeed should have someone at its head in the way that Henry Higginson leads the Boston Symphony Orchestra; someone who could stand for what it should do and lend it influence.

"We shall do great good" he said "if we can preserve the American voice as a national voice, and we do wish to clean these Augean stables of these donkeys—because they are more donkeys than charlatans; they are ashamed to shine shoes, so they teach singing. I appeal to you to put aside the petty striving of the schools and get together for the good of the idea for which we are striving."

Mme. Anna Lankow spoke of the crime that lurked in the debauching of the human voice "The most noble instrument in the world" and Mme. Louise von Klemmer read a paper which she explained was written some years ago, but it proved to be fitting to this occasion.

"The majority will be against us," Mme. Klemmer said, "but if we can let the poor victims know how they are to be hurt by going to quacks, victory will surely perch on our banners."

Max Knitel Treumann spoke of the pupil being robbed of his money, voice, health and time by wrong teaching when he sang "not only to the hurt of his voice, but to the annoyance of his friends."

William Nelson Burratt was heartily in sympathy with the previous speakers and concluded his remarks with "When this little regiment goes out for this good cause let me be in the front ranks." Hermann Klein paid a tribute to Mme. Zeigler and said that the aims of the association were toward a practical possibility, not toward some Utopian ideas.

"We are resolved to show" he declared, "that art in this city is not something for the emolument of the charlatan."

Mr. Klein proposed that the association appoint an examining board who shall award certificates to all who show themselves competent in the fundamental principles of voice production.

A proposal by Isadore Luckstone that the whole gathering was in sympathy with the proceedings was promptly seconded and confirmed and then the members went into executive session.

The election of the members of the executive board resulted as follows: Hermann Klein, Mme. Anna Lankow and Herbert Wilber Greene were elected to serve for six years; Oscar Saenger, Isadore Luckstone and Mme. Catherine von Klemmer to serve for four years; William Nelson Burratt and E. Presson Miller to serve for two years. Mr. Klein was elected chairman.

The president, Mme. Ziegler, and the vice-president, Dr. de Guichard, were unanimously elected honorary life members of the association and permanent members of the executive board, in recognition of their valuable services in organizing the association.

SCHEEL MONUMENT FUND IS GROWING

Sculptor to Have Memorial Tablet Ready for Unveiling on Anniversary of Conductor's Death.

PHILADELPHIA, May 28.—Charles Grafly, sculptor of the Fritz Scheel Memorial Tablet, will have his work ready for unveiling by March 13, 1908, the first anniversary of the conductor's death. The tablet is to measure 70 by 40 inches. It will be remembered that Mr. Grafly was selected to make Mr. Scheel's death mask, and was fortunate in securing a successful cast.

Continued activity on the part of the women's committee in charge of the "Fritz Scheel Memorial Fund" has resulted in the accomplishment of excellent results during the last week. Mrs. Allen, the treasurer, reports that the fund has now passed the \$3,000 mark, the contributions of 235 people being represented.

It is gratifying to find many of the men who followed Mr. Scheel's bâton manifesting an active interest in the tribute to the dead conductor. Among members of the orchestra who have already contributed to the fund are August H. Rodemann, Albert Riese, Jan Koert, David Nowinski, Edmund Rolofsma, Karel Siegelmazer, C. Stanley Mackey, Alfred Lentz, Anton Homer and Max Bleyer.

Philadelphia musicians, not members of the orchestra, who have contributed to the fund are Selden Miller, Wassili Lepis, Anne McDonough, Martinus van Gelder, Frederick E. Hahn, Helen Pulaski, Frederic Peakes and Constantin von Sternberg.

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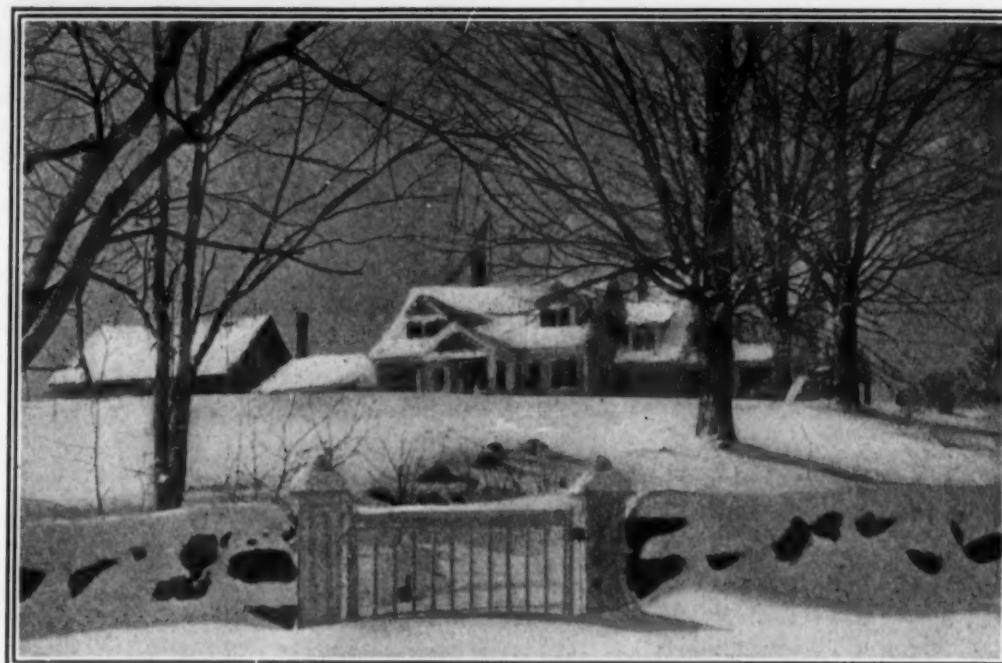
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DID EDWARD MAC DOWELL FORETELL HIS SAD FATE IN HIS MUSIC?

Noted American Composer Cared Much for Edgar Poe's "Haunted Palace" and Maurice Baldwin's "Maniala" and Often Thought of Setting Them to Strange Music Before His Physical and Mental Breakdown.



Courtesy of the John Lane Company

EDWARD MAC DOWELL'S HOME IN PETERBORO, N. H.

The belief that composers may sometimes look into a further future than the ordinary human, and may read in the melodies that grow beneath their fingers some foretelling of what Fate holds for them is far older than the requiems that Tschaikowski's "Pathétique" or Smetana's "Aus Meinem Leben" sing for those masters, and now there are those who declare that no one can hear intelligently any one of several of Edward MacDowell's creations to realize that he must have had some premonition, even if sub-consciously, of the pathetic death-in-life that is his.

And why not he—if Beethoven and Schumann, Smetana and Tschaikowski could seemingly magnify their autobiographical tendencies into a species of prophetic instinct—and there are passages in the music of each seeming to predict the pathetic circumstances in which the twilight of life found them.

Did not Henri Frederic Amiel say, "Every landscape is a state of mind, and whoever penetrates into both is astonished to find how much resemblance there is in each detail," and is not MacDowell's little tone poem, "A Desolated Farm," infused with a loneliness, a hopelessness, a feeling of the impossibility of return of things gone, strikingly symbolic of the present physical state of man?

Then there is the first of his "Three Songs," in which he painted the pathos of



Courtesy of the John Lane Company

Edward MacDowell's Drawing of Liszt Upon Which Liszt Wrote: "It Looks Like Him, Though Not Well Drawn"

a country house, untenanted and lonely; and more than one of MacDowell's friends speaks of the attraction that Edgar Poe's "Haunted Palace" had for him—that poem

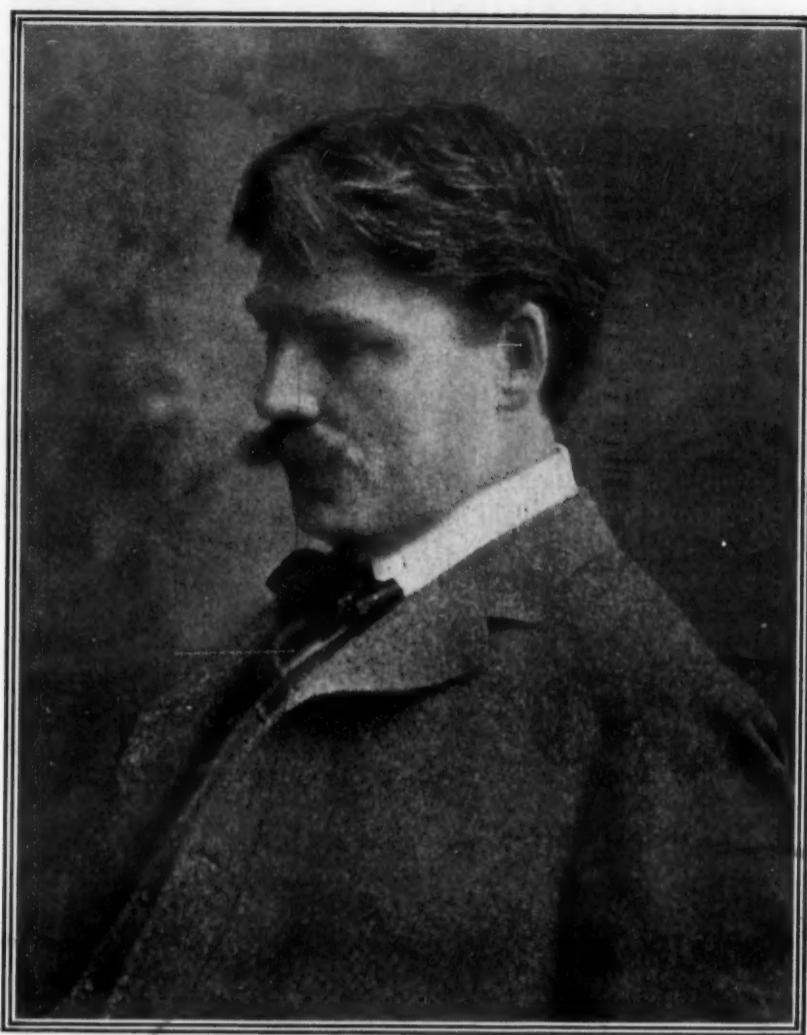


Photo by Davis and Sandford

Edward MacDowell

Edward MacDowell, Whose Unfortunate Condition has Aroused So Much Sympathy. The Question is Now Raised if He, Like Other Composers, Did Not Foretell His Fate in His Wonderful Music

telling of the wreck of a mind—and how he several times began to weave a tone poem about the wondrous words?

And there are yet other incidents, so poignantly significant now. A poem called "Maniala" by Maurice Baldwin had a strong attraction for the composer, and when, as he used to do sometimes, he sat playing little impromptu things to friends, he would quote lines from the poem, such as—

"All day she roams the chambers of the house
In strange-hued gowns of arabesque design"

or perhaps—
"And by the rhythmic movements of her hands

I know she feels the poison that I play
and then he would strike weird chords—
play stranger music, those who heard it
say, than ever at any other time. His
ability to memorize verses was remarkable

and he had a decided talent for drawing.

In the application of the semblance of the beautiful, forsaken farm to the MacDowell of to-day, feelings of melancholy or sentimentality are to be deplored—there is only infinite pathos in the parallelism. In the same way as the thought of the cheerful, energetic, bucolic past perfects and completes the picture of the old, deserted pastoral home, so also is MacDowell's true personality perpetuated and permanent in his creations. His spirit is forever incorporated in them and his influence perennially vigorous, fresh and unfading.

Mr. MacDowell is likely to live for many years. At the age of forty-five that mind that teemed with such splendid thought and imagery is become like the mind of a little child, innocent, helpless, pleased with a plaything, infinitely pathetic in its peaceful ruin and quiet slow decay.

LEE

until after d'Annunzio's lecture tour in South America, where, perhaps, he may gather fresh material.

AN OPERA BY D'ANNUNZIO

Italian Poet Will Give Another Proof of His Versatility.

ROME, May 25.—Gabriele d'Annunzio, the celebrated poet, dramatist and prose writer, also described as an established man of fashion and breaker of hearts, is going to demonstrate his versatility in still another direction by composing the music for an opera. The libretto will be from his own pen too, of course.

It is said the opera will be called, "How Happy I Would Be with Either, Were the Other Dear Charmer Away," and as the author is reported to have had plenty of experience in such matters he will not be at a loss for piquant scenes. This opera, however, will not be undertaken

Kirk Towns for Wiesbaden Opera.

BERLIN, May 23.—Kirk Towns, the young American baritone, formerly of Chicago and of late years a resident of this city, where he has been a pupil and assistant teacher of George Fergusson, the voice specialist, has been engaged for the Opera in Wiesbaden for five years.

Nikisch Won't Come to Metropolitan.

BERLIN, May 25.—Arthur Nikisch has refused an offer made him by Heinrich Conried to become principal conductor at the Metropolitan Opera House at a large salary.

LOWER RHENISH FESTIVAL.

Fritz Steinbach to Conduct Three Days' Series of Concerts in Cologne.

COLOGNE, May 24.—The Lower Rhenish-Music Festival, which is generally held at Whitsuntide, will take place this year at the Opera House, Cologne, on June 29 and 30 and July 1. Fritz Steinbach will conduct and the program will be as follows:

First Day. Bach:—Brandenburg Concerto in G; cantata, "O Ewigkeit, du Donnerwort"; eight-part unaccompanied chorus, "Singet dem Herrn"; and Beethoven:—"Empf tremate," terzetto with orchestra; "Lenore" Overture, No. 3; Ninth Symphony.

Second Day. Brahms:—Haydn Variations; piano concerto, D minor; "Rhaps-

sody" for alto solo and chorus; "Gedenksprüche" for a capella chorus; symphony in C minor.

Third Day. Schubert:—Unfinished Symphony; Mahler:—songs, with orchestral accompaniment; Strauss:—"Don Juan"; Wagner:—scene of the Flower Maidens and finale of "Parsifal" and overture to "Die Meistersinger." There will also be a violin concerto, which Mischa Elman will play.

Reinald Werrenrath at Chautauqua.

Reinald Werrenrath, the young New York baritone, has been engaged to sing at the New York Chautauqua during August. He will sing in "Moses in Egypt," "Elijah," "Creation" and other oratorios. Mr. Werrenrath has also been engaged to sing in Max Bruch's "Fair Ellen" with one of Arthur L. Woodruff's choruses.



Charles W. Clark

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Presentation Made to Eminent Teacher at His Pupils' Recital.

The last recital to be given by pupils of Alfred Giraudet, the distinguished French voice specialist, at the Endowed Institute of Musical Art, New York City, before his departure for Paris, where he will take up his residence permanently, took place on Tuesday evening. Not only the seating capacity but also the standing room of the music hall of the Institute was taxed to accommodate the crowd that sought admission.

One of the most enthusiastically applauded features of the evening was not on the printed program. It consisted in the presentation to Mr. Giraudet of a handsomely mounted baton from his pupils, who deeply regret his decision not to return to America. The address of presentation was made by Dr. Frank Damrosch just before the last number.

The program consisted of scenes from standard operas, chosen and arranged with commendable judgment. Mr. Giraudet's long experience on the opera stage and impeccable taste in all points of style were reflected in the finished and authoritative performances of all the singers. The recital was auspiciously opened with an excerpt from "Faust" sung by Fannie Belle Rice, who was followed by Mrs. Frances Bowe in a scene from Massenet's "Le Cid," Myrtle Shaw, with an aria from Meyerbeer's "Dinorah" and Odette Colin, with an aria from Thomas's "Mignon."

A scene from Halévy's "Charles VI." was given by Mrs. J. F. Aldrich, as Odette, and Adolph Jacobson, as King Charles; Philine's aria from "Mignon" was sung by Edna M. MacGowan, and excerpts from Meyerbeer's "L'Africaine," Bizet's "Carmen" and Nicolo's "Le Billet de Loterie" were the offerings of Grace M. Kerns, Adolph Jacobson and Mrs. Raymond Osburn, respectively.

As the closing number, Mrs. Aldrich, as Fidès, Frederic C. Freemantel, as Jean, and a chorus of twelve pupils gave a brilliant performance of the Cathedral scene from Meyerbeer's "Le Prophète," with piano and organ accompaniment. Of conspicuous excellence was the singing of Mrs. Aldrich, both as Odette and Fidès, Miss Colin as Mignon, Miss Rice as Marguerite and Mr. Jacobson as the Toreador.

Death of David B. Kimball.

SALEM, May 27.—David Brainard Kimball, an aged lawyer, died of heart disease at his residence, No. 366 Essex street, He was born in Dunbarton, N. H., Sept. 29, 1820. At one time, while the family lived in Ipswich, ten children of his grandfather's family were in the church choir. He was chorister of the choir of the old Congregational Church at Manchester, Mass., for 40 years, and was connected with the Salem Oratorio Society and had charge of the music in the South Church, Salem, for some time.

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Busoni Decides to Give Up His Residence in Berlin in the Fall.

Noted Soloists Assist Frank Taft in Third Annual Service.

BERLIN, May 23.—The "slump" in the concert season has been followed by the annual "off-season" at the Royal Opera House, preceding the Summer vacation. Many of the most capable singers of that institution are filling special engagements elsewhere, for which permission is difficult to obtain during the Winter; the gaps thus made in the personnel of the company are filled, for the most part, by singers from the smaller German cities. The closing weeks of the season will be fanned into brilliancy, however, by the return of Geraldine Farrar, who is sure of a warm reception on the part of the Berlin public. She will not be heard in any new rôles this Summer, but it is understood that during her Fall engagement here she will sing the rôle of the Queen in Verdi's "Don Carlos," at the express desire of the Kaiser, and that if Puccini's "Madama Butterfly" is staged before she leaves for America, Berlin will have an opportunity to hear her in it.

Ferruccio Busoni, so it now appears, has found that his plan to continue to live here while directing the "Meisterschule" of pianoforte playing at the Vienna Conservatory would be impracticable, so he has decided to take up his residence in Vienna, when he assumes the position hitherto held by Emil Sauer. Busoni has just published a book, which contains two "stage-poems" for music, "Der mächtige Zauberer" and "Die Brautwacht," a comedy that is now running in Berlin, as also a series of cleverly conceived aphorisms.

Dr. Max Burkhardt is about to open a chorus school for men singers who wish to acquire the necessary musical culture for admission to the best male choruses.

The band of the Northumberland Hussars, which recently paid Berlin a visit, playing at the Zoological Gardens, made a fine impression. The local critics were not slow to give it credit for its beauty and brilliancy of tone and graceful style, declaring it equal to any German military band of its size. It is composed of thirty-five players, the different sections being well balanced.

L. E. D.

THIRD MAY FESTIVAL IN SIOUX FALLS, DAK.

Choral and Symphony Societies Give Fine Program, Including Mendelssohn's "St. Paul."

SIOUX FALLS, So. DAK., May 27.—Last week's May Festival, given by the Sioux Falls Choral Society and the Sioux Falls Symphony Orchestra under the direction of Walter Howe Jones, consisted of two concerts that were the most successful, both musically and financially, in the three years' experience of the organization.

At the first concert a miscellaneous program was given, consisting of selections from Meyerbeer, Gounod, Thomas, Mendelssohn, Mozart, Chopin, Haydn and Wagner, and at the second Mendelssohn's oratorio "St. Paul," Clara Williams, soprano, of Minneapolis, and Marion Green, bass, of Chicago, as well as the chorus, covered themselves with glory.

BACH DEVOTEES AT MONTCLAIR FESTIVAL

Noted Soloists Assist Frank Taft in Third Annual Service.

MONTCLAIR, N. J., May 27.—Montclair's third annual Bach Festival, which opened on Friday at the First Congregational Church with an organ recital by Samuel P. Warren, came to an end yesterday with a program of chorales and motets. Frank Taft, who has been the conductor of these festivals from the first, has placed another notable triumph to his credit with this year's series of "meetings," as they were called, and it is gratifying to know that the receipts have been greater than ever before.

The principal feature this year was the performance of the "Passion According to St. Matthew," which occupied two evening meetings, Friday and Saturday. It was a happy thought that suggested the employment of the harpsichord for the Narrator's accompaniments. As played by Arnold Dolmetsch, it created an effect of genuine Bach atmosphere otherwise impossible to achieve. The Narrator (Nicholas Douty) and the interpreter of the Christ music (Dr. Carl Dufft) were stationed in the pulpit, the principal choruses, four soloists and the orchestra were in the gallery opposite, the smaller chorus occupied the organ gallery, while the singers of the minor solos stood in the nave of the church.

The spirit of devotion that pervaded the whole performance made a profound impression. The chorus and orchestra had been trained with the utmost care, and a better adapted corps of soloists could not have been chosen. Mary Hissem de Moss, Gertrude Stein Bailey, Daniel Beddoe, Julian Walker, Nicholas Douty and Dr. Carl E. Dufft sang their parts in a manner that was absolutely satisfying to the most carping critic, and the lesser solos also were taken in highly creditable style.

Louise Homer appeared at the afternoon meeting on Saturday, singing with beautiful effect "Slumber, Beloved," from the Christmas Oratorio, and "Strike, O Strike, Long-looked-for Hour." The orchestral numbers were the Concerto Grosso in G, and the suite in B minor, and Mr. and Mrs. Arnold Dolmetsch gave a unique performance of the second of the three sonatas for viola da gamba and harpsichord.

ALLEN TOWN CHORUS SINGS VERDI REQUIEM

Popular Metropolitan Soloists Assist Euterpean Club Oratorio Society.

ALLEN TOWN, PA., May 25.—On Wednesday the Euterpean Club Oratorio Society, under Prof. C. A. Mareks, gave an impressive performance of Verdi's "Manzoni" Requiem before an audience that included people from Philadelphia, New York, Reading, Harrisburg, Wilkes-Barre and several other cities.

The chorus sang with good volume and balance of tone and careful attention to details of phrasing and shading. The assisting orchestra was composed of over forty metropolitan musicians, and as solo-

ists four eminently satisfactory artists had been engaged. These were Viola Waterhouse, soprano; Genevieve Wheat, contralto; Reed Miller, tenor, and Frank Croxton, basso, all of whom aroused the enthusiasm of the audience.

The chorus, which is one of the most prominent amateur musical organizations in Eastern Pennsylvania, has been one of slow growth and has seen many vicissitudes before its now established success in captivating the music-loving people of this city and the Lehigh Valley in general. At last the financial success of its concerts is as assured as their artistic triumphs.

ITALY TO HAVE A BAYREUTH

Scheme Originated by Eugenio Pirani is Adopted by the Ricordis.

MILAN, May 23.—The Ricordis, as announced a short time ago, have taken the initiative in the movement to establish an Italian Bayreuth in Venice, intended to be to Italy what Bayreuth is to Germany, with this difference, that, whereas only Wagner's works are given at Bayreuth, the operas of all Italian composers, especially the younger ones, will be eligible for production at its Italian counterpart.

It is now only just to say that the originator of this praiseworthy scheme was Eugenio Pirani, the well-known Italian pianist and composer, now of Brooklyn, N. Y., who years ago published a series of articles on the subject in the "Perseveranza" in Milan. At that time the Ricordis' organ, the "Gazzetta Musicale," while recognizing the desirability of such a project, declared it to be impracticable. Since then the Ricordis have carefully considered the idea and have been so much impressed with its possibilities that they have adopted it exactly as originally propounded by Pirani, even to the most minute details.

LIGHT OPERA AT CAPITAL.

President's Family Attends Opening Performance of "Robin Hood."

WASHINGTON, May 28.—The initial performance last night of the Aborn Comic Opera Company at the National Theatre proved to be a great success. The house was packed, with all the boxes taken by prominent members of society, who on account of the cool season have lingered in the capital. The younger members of the President's household were in one of the boxes. The opera was "Robin Hood" and all the artists were particularly well cast.

George B. Frothingham was at home in his rôle of Friar Tuck and by his interpretation brought forth much laughter. Albert Parr admirably sustained the part of Robin Hood; while Estelle Wentworth in the leading soprano rôle displayed a beautiful voice which harmonized well in the duets with the tenor. The contralto was Edith Bradford, who did excellent work, as did also Agnes Stone and Harry Dale. The encores were numerous and the whole performance predicts an excellent season for this stock company.

W. H.

E. J. Houston, a tenor now coaching with Signor Barabini, sang before the Chicago Opera Club, May 21, at Wicker Park Hall.

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PHILADELPHIA GETS A BELGIAN 'CELLIST

Horace Britt Will Join Symphony Orchestra Ranks Next Fall—His Success Abroad.

PHILADELPHIA, May 27.—Aside from the perplexing problem of the conductorship, the personnel of the Philadelphia Orchestra for next season is now fairly complete. Thaddeus Rich returns as Concertmeister; Richard Krueger, for several years first bassoon, but who was last year with the Cöln Conservatory of Music, has just been re-engaged for his old position;



HORACE BRITT

Noted Belgian 'Cellist Who Has Been Engaged by the Philadelphia Symphony Orchestra

and the management have engaged Horace Britt, the noted Belgian 'cellist, as premier 'cellist for the coming season.

Horace Britt has a great reputation not only as a performer, but as a musician. While possessing a highly finished technique, he has also the true artistic temperament which lends beauty and sympathy to his interpretations.

Born in Antwerp in 1881, he studied instrumentation with Jules Delsart and harmony with A. Lavignat for some years in Paris. As a soloist he has earned much commendation from the following distinguished French conductors: Edouard Colonne, Leon Gehen, and the late Charles Lemoureux.

A. H. E.

ANOTHER HASSELL TRIUMPH.

Popular Young Pianist Plays at Century Theatre Club's Musicales.

The Century Theatre Club, which attracted a good deal of public notice recently on account of the Mark Twain-Roosevelt incident, wound up this troublous year's entertainments with an enjoyable musical at the Hotel Astor, New York City, on May 24.

Prominent among the artists on the program was Irwin Eveleth Hassell, the gifted pianist, who in his masterly performance of Liszt's "Tarantella" displayed a remarkable command of technique, fine tone qualities and a poetic imagination. He unexpectedly appeared also in another capacity besides that of soloist that evening. The accompanist being prevented from arriving in time, Mr. Hassell kindly consented to accompany Henry Smart's trio, "Queen of the Night," which was sung in a highly artistic manner by Emma Ostrander, soprano, Miss Hathaway, contralto, and Wilfred Edge, basso. Singers and pianist were brought back repeatedly to bow in response to the applause.

William Lavin in Kalamazoo.

KALAMAZOO, MICH., May 28.—The performance of William Lavin, the American tenor helped in a large way to make the recent Apollo Club concert a success.

Mr. Lavin was given an opportunity for a display of versatility in the group, "In the Dawn" (Elgar), "Remembrance" (Noel Johnson), "Come Back" (Quilter), "Ah, Love But a Day," "The Year's at the Spring" (Beach). Mr. Lavin sings at all times with perfect assurance. His fine tenor voice reaches up with the greatest ease and embodies the delicate strength, the tenderness and suppleness associated with the names of celebrated tenors.

HARD AGREEMENT FOR PARIS TENOR

Case in Tribunal Reveals That Some Professors Demand Exorbitant Rates.

PARIS, May 28.—A case before the Sixth Chamber of the Tribunal has revealed how young singers of talent can be made to make outrageous contracts with their professors.

A young tenor, who has passed through the Conservatoire and is now on the road to fame, applied to a Marseilles singing professor for lessons. This was when he first had the notion of adopting a musical career. The professor consented to take him as a pupil on certain conditions, which were put into writing, and the young tenor signed the document.

According to it he promised to pay the professor \$500 out of his first engagement. This sum had to bear interest at five per cent. from the date of signing the contract with the professor. In addition, he had to pay one-tenth of his monthly earnings and was forbidden to employ any other singing master, or to accept an engagement without the consent of the professor.

The professor died and his widow sued the singer for \$500, the price of the lessons, and \$600 for having contracted an engagement without the professor's authorization. The singer's counsel pointed out that the professor's lessons were so defective that when the young man tried his voice before Albert Carre, of the Opéra Comique, he failed to secure an engagement.

M. Carre urged him to enter the Conservatoire. He did so, learned his business there, and on leaving that institute was given a part at the Opéra Comique. Afterwards he went to the Opera and made a hit. Judgment was given in favor of the tenor.

WILMINGTON'S ORCHESTRA.

New Organization Gives Its First Symphony Concert.

WILMINGTON, DEL., May 28.—Before an audience that completely filled the Garrick Theatre, the Wilmington Symphony Orchestra gave a complimentary initial performance last evening, under the leadership of A. H. Rodemann. Considering the fact that the rehearsals of this organization have only been held since January, the work of last evening was a revelation. As accompanists Miss Flinn and Miss Ryle were all that could be desired. The opening numbers, Gluck's overture, "Iphigenia in Aulis" and Haydn's "Second Symphony in D Major" were given effectively. Schumann's Concerto for piano, Op. 54, was particularly beautiful.

The second part of the program was composed of Strauss's "Kaiser Waltzes," Wagner's "Ein Albumblatt"; the string orchestra gave two numbers by Gillet and one by Bizet, the concert closing with Mendelssohn Bartholdy's Overture, "Athalia, Op. 74." M. S. C.

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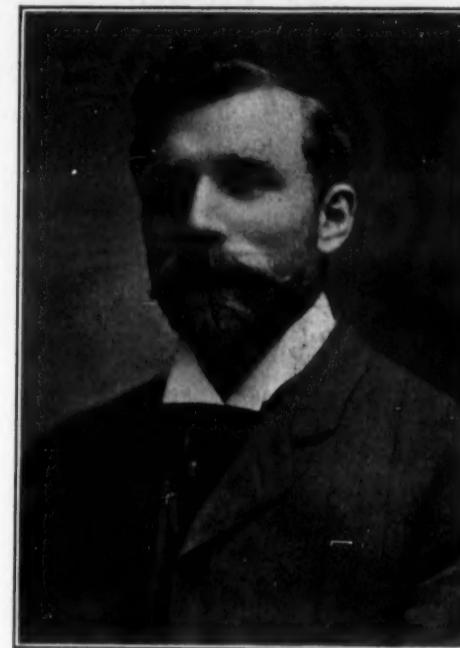
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WALTER R. ANDERSON

Progressive Manager of Musical Artists Who Announces Well-known Soloists to Appear Under His Direction Next Season

Walter R. Anderson, who is well known as a manager of musical artists, will spend June, July, August and September in Europe, combining business with pleasure. Those who have kept in touch with Mr. Anderson's activities during the past season feel confident that a sojourn for recreation will not be amiss in his case.

The remarkable success that has attended Mr. Anderson's career since he entered the managerial field is a matter of record in metropolitan musical circles, and is attributed primarily to his alertness and legitimate business methods as well as to his excellent judgment in the selection of the artists whom he represents.

For the coming season Mr. Anderson will have under his direction Mrs. Genevieve Clark Wilson, soprano; Genevieve Wheat, contralto; Cecil James, tenor; Reinhard Werrenrath, baritone, and Frank Croxton, basso, besides the Holland Trio, consisting of violin, 'cello and piano, and Mme. Marie Rappold, whom he will present in a concert tour by arrangement with Heinrich Conried.

During his travels abroad Mr. Anderson will visit London, Paris and Berlin, returning to his new headquarters, No. 5 West Thirty-eighth street, New York.

Florence Easton, who interpreted so effectively the name part in "Madame Butterfly" for Henry W. Savage, together with Francis MacLennan, who divided honors with Joseph Sheehan in the tenor rôle, sailed for Germany last week from Montreal. Harriet Behnee, another favorite member of the "Madam Butterfly" company, was a passenger on the same boat. Miss Behnee returns to her work at the Berlin Opéra Comique.

CONCERT ARTISTS SEEK PROTECTION

Organize to Shut Out "Graft" On Part of Entertainment Managers.

With the avowed object of protecting musicians and elocutionists from appearing before clubs and other gatherings without receiving a fee for services rendered, the International Art Society has been organized in New York.

In a circular which declares that the Society rooms are at the Waldorf-Astoria, it is stated that the organization has a large membership of "clergy, noted musicians and prominent people of New York." The Society is open to men and women young or old, and students. Besides, there is a "social membership" of persons who are not themselves artists or musicians, but who are devoted to artistic and musical things.

This Society will have its own string orchestra and chorus of selected voices, under the direction of J. Christopher Marks, who is organist of the Church of the Heavenly Rest 551 Fifth avenue. Oratorios and choral work will be given during each season under Mr. Marks' direction.

"It is not right," the circular avows, "for the musician and elocutionist to be called on constantly for work 'gratis' for clubs, etc. The art of the musician or entertainer means bread and butter to them the same as law to the lawyer or the medical profession to the doctor.

"Because their art of entertaining is a pleasure to the hearer is no reason why they should be constantly asked for services free of charge."

VAN NORDEN IN KEENE.

New York Tenor Wins New Laurels at New Hampshire Festival.

Berrick van Norden, the New York tenor, covered himself with glory at the Keene, N. H., festival, held last week. On Friday night he made his first appearance before an audience in that city in "The Messiah," under the baton of Emil Mollenhauer, conductor of the Boston Festival Orchestra. According to the daily press accounts, Mr. Van Norden immediately established himself in the favor of his auditors. His performance proved to be of a high order, both as regards the display of temperament and the quality of voice. His high notes, especially, were clear and of a beautiful quality.

In the miscellaneous program offered on the second night Mr. Van Norden's best work was in the aria from Leoncavallo's "Zaza," "O mio Piccolo Tavolo," which he gave most artistically. He was obliged to respond to an encore.

Puccini to Write New Opera.

ROME, May 27.—Music for an opera based on the life of Marie Antoinette will be composed by G. Puccini. The libretto will be prepared by Ilika Schumann.

Steinway
Piano
Usea

Pastor of West Philadelphia Church Conducts His Own Chorus in May Festival Concerts

Rev. Nathan R. Melhorn Gives Series of Programs Assisted by Some of Quaker City's Best Known Soloists—Singers Trained by Minister Who Modestly Disclaims Any Special Technical Qualification, but Achieves Noteworthy Results.



MRS. FLORENCE JAMES, Contralto

The first consisted of an organ recital by Ralph Kinder, organist of Holy Trinity Church, Rittenhouse Square, who played selections by Dubois, Lemaire, Bach, Guilmant, Macfarlane, Ferrata and Wely, besides a Fantasy of his own composition. He was assisted by Arthur E. I. Jackson,



REV. NATHAN R. MELHORN

Pastor of the Lutheran Church of the Incarnation, West Philadelphia, Who Has Trained a Chorus and Conducted Successfully a Series of May Festival Concerts

bass soloist at Holy Trinity Church, who sang "O God, Have Mercy," from Mendelssohn's "St. Paul," and Blumenschein's "Come Unto Me."

The second evening was an instrumental one with a solo quartet consisting of A. H. Rodemann, flute; Alfred Lorenz, violin; Mirko Belinski, cello, and Paul Krummeich, piano.

An excellent program of selections from Grieg, Doppel, Handel, Bruch, Chopin, Bach, Gounod and Wagner was rendered. The final and most important was the rendering, Wednesday evening, of Mendelssohn's oratorio, "Elijah." The chorus numbered sixty voices and the following well-known artists were soloists: Mrs. Henry Hotz, soprano; Mrs. Florence H. James, contralto; William H. Pagdin, tenor, and Theodore H. Harrison, baritone. Mrs. Donna Souder Goodbread was pianist and Herbert B. Evans organist, with the Rev. Nathan R. Melhorn, pastor of the church, conducting. The chorus work was praiseworthy. The handicap of being without orchestral accompaniment possibly rendered more noticeable a slight deficiency in shading. The attack and phrasing were,

WILLIAM H. PAGDIN, TENOR

PHILADELPHIA, May 27.—A May Musical Festival, given last week at the Lutheran Church of the Incarnation, Forty-seventh street and Cedar avenue, has drawn attention to the fact that another musical organization of much promise has been founded in West Philadelphia. And it possesses one unique feature that renders it worthy of more than passing notice. It is trained and directed by the pastor of the church, the Rev. Nathan R. Melhorn, who modestly disclaims any special technical qualification for his work, but who, nevertheless, possesses not only inborn musical genius, but also the capacity for taking infinite pains, with the result that he has made a showing of which a professional musician might be proud.

The festival occupied three evenings.



MRS. HENRY HOTZ, SOPRANO



THEODORE H. HARRISON, BARITONE

however, excellent. The Baal choruses were delivered with a vigor and spirit most effective, the bass voices being markedly good.

The solo work was entirely adequate. Mrs. Hotz, who was in fine voice, sang her soprano parts very acceptably, as did also Mrs. James, who did notably well in the contralto aria, "O Rest in the Lord." Mr. Pagdin repeated the success he made at the Choral Society's concert last year. The capabilities of his unusually sweet tenor voice were well displayed in his rendering of "If with all your hearts" and "O Man of God." The Baal recitations and the aria, "Is not His word like a fire," were both dramatically and vocally well rendered by Mr. Harrison.

The announcement was made that the Musical Festivals would become a yearly

fixture at this church and that Mendelssohn's "St. Paul" would be given next year. Mr. Melhorn and his chorus can be congratulated upon the success of their first venture.

A. H. E.

HOW PATTI MANAGES TO KEEP YOUTHFUL

Singer at Sixty-four Tells Her Young Women Friends How She Regulates Daily Life.

PARIS, May 25.—Adelina Patti, the Baroness Cederström, who to-night sings at a performance which Jean de Reszke is giving in his private theatre, has been telling an interviewer her secret of perpetual youth.

"Oui, monsieur!" said she, "I am 64 years old, but don't look it, do I?"

"How have I managed it so well? Until I was forty I lived like any other woman, denying myself nothing, eating and drinking whatever pleased me. But after forty I followed a stricter régime.

"I eat no red meat, drink nothing but a little white wine diluted with soda water, except on special occasions, when a great effort is required for me to take just one glass of champagne. I never touch liqueurs or spirits. In regard to food—a light diet.

"I always sleep with my window wide open in fine weather—partly open in Winter—taking care that no draught reaches me. I rarely retire before midnight, or 1 a. m., but I am most regular in taking a warm bath and having a massage before retiring so as to avoid embolism."

"Go, thou, and do likewise," is Patti's advice to her young women friends.

FRIGHT RESTORES VOICE.

Wonderful Yarn Flashed on the Wires From Ansonia, Conn.

The following dispatch appeared in the New York "World" last Sunday:

ANSONIA, CONN., May 25.—May Dwyer, of this city, lost her voice while singing at a fair in St. Mary's Hall a year ago last Winter. At the conclusion of her song she was loudly encored, but when she reappeared on the stage she was unable to speak.

Physicians were unable to restore her voice, and as a last resort it was planned to give her a sudden shock in the hope of restoring her voice. Last night two of her sisters went up stairs and hid in a closet and Miss Dwyer was sent up in search of something. When she entered the dark room her sisters, robed in white, sprang out and Miss Dwyer screamed. Her voice is now as good as it ever was.

De Koven Sued by Chef.

FALL RIVER, MASS., May 27.—Exercising his rights as a non-resident of the State, Reginald De Koven, the composer, has taken a damage suit that was brought against him in Newport by William Burrows, a chef, to the United States court, and it will now be tried in Providence. The addendum in the case is \$15,000, which Burrows claims as damages for injuries which he alleges he received by being run down by Mr. De Koven's automobile at Newport last Summer.

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Miss Bessie Abbott as "Juliette"



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ADAMOWSKI'S LAST POPULAR CONCERT

Conductor Receives an Ovation at His Final Appearance This Season.

BOSTON, May 28.—Symphony Hall was crowded last Thursday evening on the occasion of the final appearance of Timothée Adamowski as conductor of the "Pops." This also marks the severing of Mr. Adamowski's connection with the orchestra, as he has resigned his position, and with his brother Joseph and Mme. Szumowska-Adamowski will devote his attention to concert and recital work as the Adamowski Trio. The evening was designated as "Wagner night," and the following program was given:

Overture, "Freischütz," Weber
Suite, "L'Arlésienne, No. 1," Bizet
Prelude to Act III, "Lohengrin" Wagner
Overture, "Rienzi" Wagner
"Ride of the Valkyries," Wagner
Prelude to "Lohengrin" Wagner
Fantasy, "Romeo and Juliet" Tschaikowsky

Overture, "Tannhäuser" Wagner
"Fire Charm," Wagner
España Chabrier
Tannhäuser March Wagner
Mr. Adamowski received an ovation. Every table on the floor was taken, and extra seats were also filled, and in addition both balconies were filled to the limit of their seating capacity. There was by all odds the largest attendance so far during the present season of the "Pops."

Chabrier's "España" was given the same enthusiastic applause that it received when it was given as one of the regular numbers on a symphony program early this season, and Mr. Adamowski was obliged to repeat the number.

D. L. L.

FOUR RECITALS BY J. S. MARTIN'S PUPILS

First of Enjoyable Concerts by His Pupils Well Attended in Pittsburgh.

PITTSBURG, May 27.—James Stephen Martin, who for a number of years past has given an annual closing concert with orchestra, chorus and soloists, will this year, on account of the large number of singers whom he desires to introduce, give four recitals.

The first of these, on May 24, was greatly enjoyed and well attended and the remaining three to be given, on May 31, June 7 and 14, are anticipated with pleasure.

The pupils introduced at the first concert were Eva Gerter, Ella May Duffin, Margaret Milliken, Olive Wheat, J. Gordon Jones, Helen Blumenthal, Edward Vaughn and Mrs. James E. Patton, Jr., while at the second the following will appear: Hulda Schwalb, Mrs. W. A. Perry, Mrs. F. H. Steele, Jeanne McCloy, Louise Cassidy, Albert McDonough and Mr. and Mrs. C. Norman Hassler.

CHICAGO HAS NEW MUSICAL PRODIGY

Eight-Year-Old Mildred Forsyth Astonishes Musicians Playing from Bach.

CHICAGO, May 29.—A new musical prodigy has been discovered in this city in the person of Mildred Forsyth, the 8-year-old daughter of Mr. and Mrs. W. H. Forsyth of No. 2309 West Harrison street, whose specialty is Bach and who plays a whole program of that master from memory.

Mildred is a simple little American girl. Her mother, of German descent, can play



MILDRED FORSYTH

Eight-Year-Old Chicago Girl Who Has Displayed Remarkable Precocity as a Pianiste

the piano, but only as thousands of others do, fairly well. Her father, a skilled mechanic, is foreman of a drill factory in Chicago, and Mildred was born right here in the Windy City and is therefore a product of Chicago.

Mildred is a student at one of the public schools on the West Side, and an especially bright youngster. She spends but half a day at school, yet since she has been in school her class record shows that she has earned an average of 100 per cent. in twenty examinations, while the second student in the class has but twelve 100 per cent. examinations to her credit.

Two years ago Mildred's teacher accidentally discovered that the child possessed musical ability and had an especially retentive memory. The teacher called upon the mother and advised her to take the child to Hugh Kelso, Jr., a Chicago pianist, and have him give the child some lessons. Mr. Kelso began to work with the youngster and in a few lessons became convinced that in this Chicago child, a product of a city said to be far from musical, he had one pupil who he believed would

Tenor From *La Scala* To Assist Bessie Abbott in Concert Tour

Notable Addition to List of Musical Attractions For the Coming Concert Season.



BANGS-PHOTO

BESSIE ABBOTT

EDUARDO CASTELLANO

A notable addition to the list of musical attractions touring the country during the coming season, will be the Bessie Abbott Concert Company, headed by Bessie Abbott, of the Conried Metropolitan Opera Company. Critics have gone far afield in their search for superlatives sufficiently expressive of their admiration of the abilities of this newcomer at the Metropolitan House, as the following review from the Boston "Transcript," under date of December 17, 1906, would indicate:

"Charm of the most exquisite kind was in Miss Abbott's work. She is still a figure of slender youth, and poised grace, and in her tones the youthful quality still lingers. Hers is a bright voice, all glint and shimmer,

rival the greatest pianists in the world.

Her teacher says of her:

"Mildred Forsyth came to me in the Spring of 1905, and since that time has taken eighty-five lessons of one-half hour each. When she was seven years old she played in the presence of the best artists in Chicago, the program being composed of numbers from Bach, as follows:

"Prelude in C minor; prelude in C, wohlttempered clavier No. 1; two part invitation, No. 8; gavotte, G. major, fifth French suite; prelude and fugue, C. minor, wohlttempered, No. 2; 'Gavotte et Musette,' third English suite; two part invitation, No. 13; 'Solfeggio.'

"Every selection was played from memory. Every one of these selections the child played up to tempo and with a depth of feeling that was wonderful. Not only is her technique perfect, but she has no difficulty in playing running passages, in chromatic double thirds, and the brilliancy of her technique can be fully understood when it is stated that to-day she plays such works as Chopin's 'Berceuse' and Chopin's waltzes."

The child has no difficulty in managing the pedals, as the full tone she secures shows, and she has a wonderful knowledge of the formation of complicated chords, and, indeed, there are not many musicians who can stop on the street and tell you what composes certain complicated chords. She knows the science of harmony very well and delights in improvising.

mer, as it seems, until it softens in texture and color under some touch of gentler feeling. It is a pliant voice as well, and a voice with an imagination behind to give it the accent of mood. 'Caro Nome' becomes young again, when youth such as Miss Abbott's, puts its dreams into the beginning, and its joy of them into the end!"

Assisting Miss Abbott as vocal companion on her coming tour will be Eduardo Castellano, from *La Scala*, Milan, an operatic tenor of the heroic type, who is highly recommended by critics.

Completing the Abbott Concert "combination" will be Ada Sassoli, the harpist, who had so great a success with the Melba company last year; also a quintet of strings, supplemented by piano and flute. G. Schlotterback has charge of the bookings.

VAN YORX PUPIL SINGS.

Mary L. Hamlin Gives Recital in Hartford Conservatory of Music.

HARTFORD, CONN., May 25.—Another enthusiastic audience, which filled the large parlors and hallways at the Hartford Conservatory of Music, heard last evening a song recital given by Mary L. Hamlin, contralto, pupil of Theodore Van Yorx. She was assisted by Florence Sanders, violinist of New York, now studying at the conservatory with her brother, Davol Sanders.

Miss Hamlin sang her entire program with ease, showing excellent method of tone production. "The Widmung," by Franz; "Where Corals Lie," by Elgar; and "When Daffodils Unfold," by Dick, were particularly well interpreted.

Miss Sanders, already a favorite with Hartford audiences, scored another triumph in her rendering of the second movement of Mendelssohn's minor concerto and the "Canzonetta" from the Godard concerto. Maida L. Miner played the accompaniments with excellent taste.

W. E. C.

Miss Riddle Fiddled.

Miss Celeste Riddle played a very beautiful violin solo at the services of the M. V. Presbyterian Church last Sunday morning. Rev. Mr. Peabody preached on "Springtime."—New Hampton Correspondent "Clinton Democrat."



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MOTTL VINDICATED IN MUNICH LIBEL SUIT

Charges Made Against Noted Conductor Shown to be Baseless.

MUNICH, May 25.—The hearing of the Royal Opera libel suit brought by Baron von Speidel, manager of the Hoftheater, Dr. Felix Mottl, the musical director, and others connected with the theatre, against the "Bayrische Courier," the well-known Ultramontane organ, has resulted in a complete vindication of Dr. Mottl.

The suit was based on certain articles in the paper which charged Mottl with exercising autocratic power as conductor of the Royal Opera by dismissing well-tried actors to make room for favorites, and with using the rooms of the Royal Opera as an academy in which to teach his private pupils. It was also alleged that occurrences in some of the actresses' dressing rooms in the Hoftheater were not usually witnessed behind the scenes in first-class playhouses.

The trial was attended by representatives of Munich's musical, theatrical and social circles, though the best known of the witnesses who had been summoned, Frau Mottl, Richard Strauss and Burkheim, the singer, failed to put in an appearance.

The offending paper had charged that Dr. Mottl had exacted bribes from supers before engaging them, and instanced the case of a man named Löschke, who was said to have been obliged to give 1,000 marks for his engagement. Löschke made a statement in court showing that he had sent some money to Frau Mottl under the misapprehension that she received money with her husband's connivance.

Dr. Mottl's counsel proved that his client knew nothing of this at the time, and that as soon as he learned that his wife had received money from Löschke he reimbursed the latter, at the same time writing him: "How could you for an instant believe that I could so forget my honor as to take advantage of my official position to exact blackmail?"

The lawyer further showed that Dr. Mottl, though legally separated from his wife for years past, has paid her debts to the tune of 40,000 marks.

The editor of the paper which printed the libel then retracted it on every point in court, and said that Dr. Mottl's high reputation as a conscientious and honorable manager had been consecrated by the evidence.

Mottl Seeks to Restrain Wife.

Following the decision in the Mottl libel suit, the New York "Times" prints a cable despatch declaring that "Dr. Mottl has appealed to the court here (Munich) to put his wife under guardianship so that he may be protected from her extravagance. Frau Mottl has opposed the application and it is certain that the details of their domestic difficulties will now be brought out."

"Dr. Mottl was married in 1892 to Henriette Standartner, an opera singer. He did much to make a career for her, and she became a success, rising to the place of a Court opera singer at Weimar and Carlruhe. They separated several years ago, but in the recent libel suit it was asserted that Dr. Mottl since then had been troubled by her extravagances. It was shown that without his knowledge she had got into the power of notorious usurers and had heaped up such debts that even Dr. Mottl's large income was insufficient to pay them. As it was, he contributed to more than 40,000 marks for this purpose."

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MELBA ENTHUSIASTIC OVER AMERICAN TOUR

Prima Donna Would Like to See
Henry J. Wood Succeed
Dr. Muck.

LONDON, May 24.—Mme. Melba, who is now here for the Covent Garden season, has been talking enthusiastically of her recent visit to America. Sailing from New York, the prima donna went first to Paris "for a brief holiday," but no sooner had she arrived there than she caught cold, and the consequence was that she was confined to her room for three weeks. It was the after-effects of this cold that prevented her from appearing in "La Bohème" here last week.

The singer stated, in the course of an interview a few days ago, that she had not seriously entertained the idea of running an opera house in New York on her own account, to which much publicity has been given in the American papers. She admitted that she had been approached by two or three financiers with a view to her managing such an establishment, but nothing had come of it. She referred to Oscar Hammerstein as "the pluckiest of managers" and to the Manhattan Opera House as the most perfect acoustically in the world.

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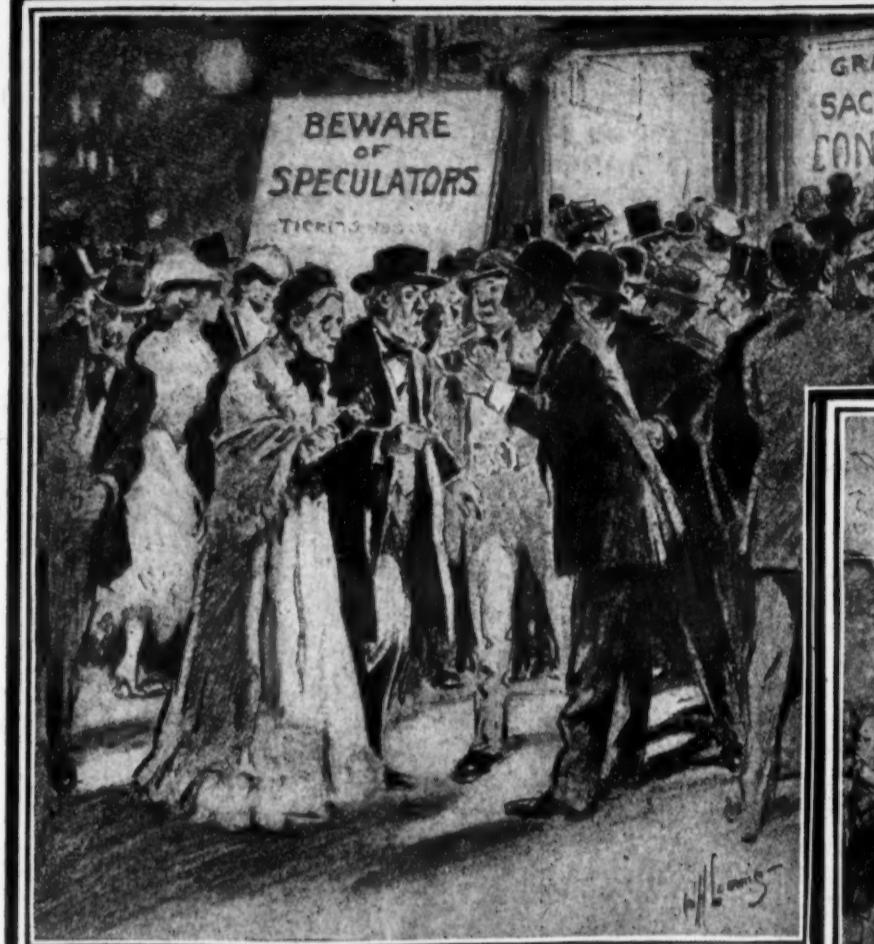
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VISITORS FROM THE COUNTRY ATTEND A NEW YORK "SACRED" CONCERT

"Things are seldom what they seem
Skim milk masquerades as cream"
-Pinafore.



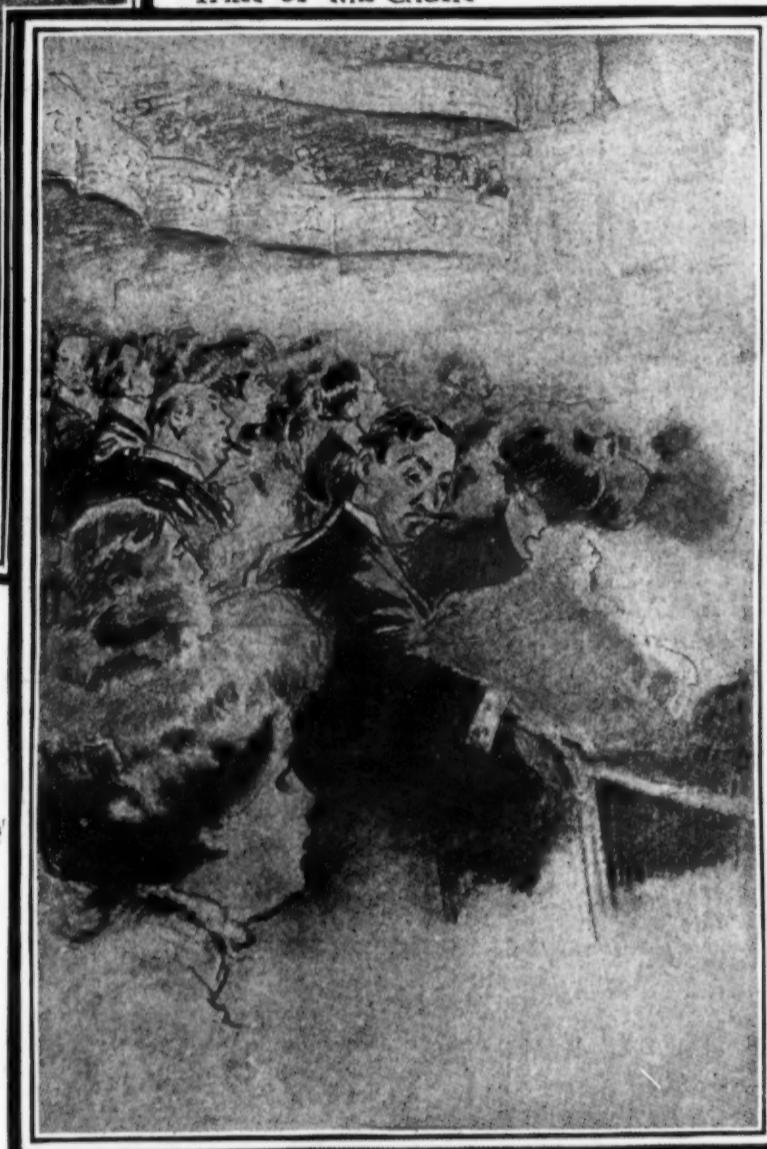
"THEY TAKE UP COLLECTIONS MIGHTY EARLY."

When Eliphilet Tucker and his wife of Tucker Town, Pa., came to New York last week their adventures about the city were faithfully chronicled in the papers. Among other things, they attended a "sacred" concert under the impression that it was something like evening meeting at home.

There was no trouble, according to the New York "Herald," whose representative attended Mr. and Mrs. Tucker thither, in finding the building in which this particular sacred concert selected by Mr. and Mrs. Tucker was to be given. Only a blind man would have missed it. Across its facade was an electric sign which, in letters six feet tall, gave the name of the establishment. Below that was a minor sign which, in smaller letters, announced a "Grand Sacred Concert." At the corners of the building perpendicular rows of lamps rippled with light, now red, now green and now white. The sidewalks were decorated with frames filled with pictures, lithographs adorned the walls and huge notices commanded the reader to wait for "next week."



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up th' collection mighty airyly," "Maw" didn't say anything. She had prepared so long for the advanced styles of New York that she made up her mind not to object to anything, no matter how painful.

There is no doubt "Maw's" ideas of the sacred concert received a shock when they entered the theatre. They did happen to get fairly good seats near the stage, but that was none the less surprising.

"Maw" choked a little. A stout young man with fish eyes seated behind her calmly blew

wouldn't allow it, but I don't think Reverend Kummus would ever come to this, or even Elder Milge."

There was a crash of music and a palpable Teuton, whose muscles bulged from under his fleshings, appeared smiling. He picked up a dumbbell, swung it over his head and smirked. "Paw" gazed at "Maw," and she returned the look doubtfully. "Looks mighty like a circus to me," whispered Paw. But his wife, caught by an inspiration, grabbed his arm. "I know what it is, Liph," she exclaimed, triumphantly. "They was telling me 'bout these allegories. That's what this thing is. Look, it's a lesson about Samson, Purty soon David'll be coming in and smiting him or sumthin'."

But no David came, and the Teuton finally passed away, after lifting everything in sight. There were murmurs of regret from "Paw" and "Maw," and they turned to the two young women, very fluffy as to skirt and scant as to its length, who appeared and automatically began to sing of my "Indian Que-an."

"It must be a section of the choir," said "Maw," "but they look mighty flighty. Shame th' rest on 'em couldn't come. Goodness, why don't they keep quiet, but it's just like all choirs. I don't hear a word they say."

"Maw," them young women ain't singin' no church music," returned her spouse. "They just said, 'I like to squeeze her—sure like to tease her—my Indian que-an.'"

"It's th' Queen of Sheby," corrected his wife; "I believe they are just goin' to act out the Old Testament."

The evening wore on, the two waiting in vain for the sermon and when the performance was over and husband and wife went forth, Eliphilet Tucker rubbed his chin reflectively.

"Maw," he said, "you may have been right in your views this evening about them allegories an' such, but just the same don't let's you an' me say anything to Reverend Kummus an' the elders about it. They might try to introduce these things in Tucker Town."

MUSICIAN IN THE ARMY.

Omaha Man Went to Germany to Study Music But Was Conscripted.

OMAHA, May 27.—Joseph Gahm, a musician, went to Germany several months ago to study, but instead is doing time as a private in the German army, all because, in his younger days, he left Germany without fulfilling his military obligations.

When the German army officers found him back in that country on a visit, fifteen years or more after he had left there, he was promptly conscripted and will be compelled to serve two years.

Years ago Gahm took out his first naturalization papers, but he failed to get his second. He has communicated with his friends in Omaha and an attempt will be made to secure his discharge from his embarrassing position.

A concert of orchestral works by J. B. Fairchild and M. J. B. Ganayi is soon to be given in Paris. Mr. Fairchild is an American and is said to be one of the most gifted students of composition in the French capital.

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PUBLISHERS

Published Every Saturday at 135 Fifth Ave., N.Y.

An independent Musical Newspaper, specially devoted to the musical interests of the United States and Canada.

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SUBSCRIPTIONS:

For one year (including Postage)	\$1.00
Foreign (including Postage)	8.00
Single Copies	05

Telephones: 5070-5071-642 Gramercy
(Private Branch Exchange Connecting all Departments)

NEW YORK, SATURDAY JUNE 1, 1907.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

NOTICE.

The postal rate to Canada having been raised, on and after May 8, 1907, from 1c. a pound on gross weight to 1c. for every four ounces, which practically increases the rate four times, the subscription rate to CANADA of MUSICAL AMERICA will in future be \$2.00 a year.

A QUESTION OF PRINCIPLE.

Recently the attention of the editor of MUSICAL AMERICA was drawn to an advertisement which was being published in the paper, and which a number of responsible persons claimed was misleading in its character, and, therefore, liable to do injury to reputable members of the musical profession. The editor had not seen the advertisement, but when he did see it, he promptly ordered its discontinuance.

While no paper can endorse the character and standing of every one of its advertisers, it should and ought to exercise a certain control upon the matter which is published in its advertising columns, and it certainly owes it to its readers and advertisers that, when its attention is called to anything which is of an objectionable character, such an advertisement should be at once removed from its columns.

The matter is referred to for the reason that there has been, for many years, an impression in the musical world, that the columns of a musical paper were for sale, from cover to cover, to anybody who would pay the price, and that there was nothing a musical paper would not publish, in the shape of a notice, or a "puff," or an advertisement, if it was paid for it.

The editor of MUSICAL AMERICA is glad of the opportunity to state that this is not the paper's policy and never will be the policy of the paper, which has only two sources of revenue—those derived from subscriptions and advertisements. It does not accept payment for articles, or for ad-

vertisements disguised as articles, or for pictures, or for endorsements or *réclame* of any kind whatever; nor will it publish the advertisement of any person or concern when it knows that the announcement put forth in such advertisement is misleading or cannot be fairly substantiated.

MUSICAL AMERICA knows that its policy in this regard may deprive it of some sources of revenue, but it is convinced that it will win out in the end, especially as the "commercialism" of certain members of the musical press has become so notorious as to make people almost despair of placing any reliance upon anything which a musical paper printed.

MELBA ON VOCAL ART.

A recent issue of the "Century" magazine contains a forcible article by Mme. Melba, in the course of which the distinguished prima donna says:

"I cannot too forcibly insist that the mere possession of a lovely voice is not the only basis of vocal art. Nature occasionally startles one by the prodigality of her gifts, but no student has any right to expect to sing by inspiration, any more than an athlete may expect to win a race because he is naturally fleet of foot."

Mme. Melba then goes on to emphasize the importance of correct breathing, and contrary to the views of some professors of singing, insists that a successful singer must be a complete master of all the details relating to the structure and use of those parts above the voice-box, and be convinced of the necessity of a perfectly controlled chest expansion in the production of tone. So important does Mme. Melba regard correct breathing for perfect singing, that she considers it even more essential than a naturally beautiful voice.

"For," says she, "no matter how exquisite a vocal organ may be, its beauty cannot be adequately demonstrated without proper breath control."

Here is one of the old Italian secrets, which many singers of to-day lack, because they are unwilling to give the necessary time for the full development of breathing power and control. As phrasing, tone, resonance, expression, all depend upon respiration, in Mme. Melba's opinion musical students, even when too young to be allowed the free use of the voice, should be thoroughly taught the principles of breathing.

It has long been known among scientists that if there is a subject vital to humanity, and upon which humanity is still very little informed, it is this very question of correct breathing. Take any hundred persons of average intelligence, and they will ridicule the idea that human creatures do not know how to breathe. They may know how to breathe in a sense, but a very small per cent. know how to breathe correctly, and with the best advantage to health and good nature.

If there is an experience which the competent singing teacher has made with the pupils that present themselves for tuition, it is the infinitesimal number who have even an idea of how to breathe correctly. Many of the pulmonary complaints from which especially young girls suffer are due to their inability to breathe correctly, by which their chests never get proper expansion, and so they are liable to attacks which often lead to disastrous and even fatal results.

Practically the human has to be taught everything, not merely how to walk, talk and eat, but how to breathe—certainly how to breathe properly—how to expand the chest properly. In directing attention to this important factor, Mme. Melba has rendered a public service not only to the musical world, but to the world beyond it.

Indirectly, in her article, Mme. Melba emphasizes another point which cannot be too often insisted upon, namely, that results in vocal art are not attained because of a person having natural talent

or the possession of a good voice; that it requires beyond that, teaching in the fundamentals and application of the most intense character; that genius, after all, is only an extraordinary capacity for hard work, allied, of course, to other qualities.

The great French sculptor, Rodin, has lately published his views on Art and especially with regard to the particular line in which he works and in which he has won world-wide fame. He, too, places hard work, intensity, constant application and study as absolutely necessary before even a fair position can be won in any artistic field.

There are altogether too many young people—especially young girls—who believe because they have a pleasing organ, or perhaps some natural talent for a musical instrument, that all they have to do is to study a few seasons with some successful teacher, and the road to fame and fortune is before them. If they were to investigate the lives of those who have won renown, if they could become acquainted with what those great personages in the world of Art went through before than won success, they would be astonished how large a part devotion to work and constant practice, played in the ultimate result.

Mme. Melba then goes on to emphasize the importance of correct breathing, and contrary to the views of some professors of singing, insists that a successful singer must be a complete master of all the details relating to the structure and use of those parts above the voice-box, and be convinced of the necessity of a perfectly controlled chest expansion in the production of tone. So important does Mme. Melba regard correct breathing for perfect singing, that she considers it even more essential than a naturally beautiful voice.

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Arnold Moldauer.

Arnold Moldauer, for twenty-two years one of the first violins in the Boston Symphony Orchestra and a member of the Adamowski Quartet since its organization, died in Boston on May 23, as the result of an operation. He was born in Austria forty-two years ago. At the age of seventeen he became first violin at the Vienna Opera House.

This position, which he assumed after his graduation from the Vienna Conservatory of Music, where he had been a pupil of Professor Gruen, he held for two years. Then, in 1885, on the invitation of Mr. Gericke, he joined the Boston Symphony Orchestra as one of the first violin players. His funeral took place on Sunday morning from the residence of his sister in Roxbury. With his death, following closely on that of Otto Fritzsche, the Boston Symphony Orchestra lost two valuable members within a few days.

* * *

Henry J. Richardson.

Henry J. Richardson, who was well known in musical circles in Brooklyn, died at his home on Wednesday of last week of pneumonia, in his seventy-third year. He was born in London in 1834. He was one of the organizers of the old Amphion Orchestra and a cellist of considerable reputation. He had been organist of Christ Church, Calvary Protestant Episcopal Church and Ross Street Presbyterian Church. He was a veteran of the Forty-seventh Regiment and had been captain of Company F for several years. He leaves a wife and a daughter.

* * *

Wilhelm Bessel.

The death of Wilhelm Bessel, one of the most prominent music publishers of Russia, occurred recently in Zurich. As founder and co-proprietor of the firm of Bessel & Co., of St. Petersburg, he accumulated a considerable fortune through the publication of the works of Tschaikowsky, Borodine, Moussorgsky, Rimsky-Korsakoff, César Cui and other modern Russians. In 1872 he began to issue "Das Musikblatt." Later he launched a "Revue Musicale," of which César Cui was the vigorous editor-in-chief.

* * *

Frank Hensler.

Prof. Frank Hensler, known to all Milwaukee as "Papa" Hensler, one of the pioneer musicians of Wisconsin, died on Saturday after suffering six weeks from apoplexy. He was sixty-eight years old.

A third of the musicians in Milwaukee were pupils of Prof. Hensler. His records show that he taught more than 600 boys.

He came to Milwaukee from Baden, Germany, in 1875. For a number of years he conducted a music school in the old English Academy. Then he conducted classes for juveniles on the North Side of Milwaukee. Here he took boys from eight to fifteen years old and prepared them for positions in bands. He never kept a boy longer than until he was fifteen.

At his funeral on May 26, a band of his old pupils, boys who had listened to "Papa" Hensler's words of command, censure, encouragement, marched at the head of the cortège, playing airs taught them by the old leader.

* * *

Alexander Casarin.

Alexander Casarin, who, though best known as a painter and sculptor, was also an accomplished musician, died at his residence in Washington Square, New York City, on Sunday. Born in Mexico fifty-seven years ago, the son of a Spanish nobleman, he was sent to Paris for his education, and there he began his art studies in the studio of Meissonier. He was long a personal friend of Verdi, as also of John Ruskin and of Marie Corelli, who made him the hero of "A Romance of Two Worlds."

MR. CHADWICK'S REPLY.

George W. Chadwick, the distinguished head of the New England Conservatory of Music, in a statement recently made to the Boston correspondent of MUSICAL AMERICA, declares that he has been grossly misrepresented in one of the New York daily papers and in several other dailies which quoted him as saying that "poor" students were not wanted at the institution of which he is the director. The manner in which his remarks at a meeting of the Beneficent Society of the Conservatory were garbled and misinterpreted, is so serious and unjust that the daily papers instrumental in spreading the report owe Mr. Chadwick and his Conservatory a complete retraction. The article to which Mr. Chadwick takes exception was in part as follows:

"As a rule we have found that it is not the students of ability who need assistance. We do not consider it honorable to take the money of students who must make sacrifices to come here, and it has been our policy rigorously to exclude such applicants, in spite of the lamentations and even threats of irate parents. We believe that such persons are unfit morally, socially and intellectually. But some do get in, and it is the business of your society to care for them, by loans and scholarship."

Regarding this quotation, Mr. Chadwick declares:

"I earnestly protest against such an utter misrepresentation of my words. Not only did I say nothing of the kind, but what I did say was the exact opposite of the words quoted. My exact language was this: 'In my opinion it is morally dishonest to take money from students who have no ear, no talent, and no musical intelligence.' I only regret that all music teachers have not the same standard."

"This Conservatory has for years assisted its students, not only with tuition, but in some cases with food and clothing, and it welcomes all students of ability without regard to sex, color or condition. Any young composer, pianist, organist, violinist or singer who shows evidence of such promise that he is likely to become an artist, may receive at this Conservatory his entire musical education without paying one cent."

MISS MERRIAM'S RECITAL.

Assisted by Mai Myota in Enjoyable Affair at the Waldorf.

An interesting song recital, organized by Mrs. William G. Choate, was given recently at the Waldorf-Astoria by Helen S. Merriam and Mai Myota, with the assistance of Yolande McLean and Valentine Abt, pianists.

Both singers displayed admirable qualities and were warmly applauded. Miss Myota sang with finish and art. Miss Merriam added great depth of feeling and fine understanding to a voice of much promise. Especially delightful was her rendering of Sinding's "Viele Träume."

Miss McLean is a young artiste of much ability and is sure to make a success.

The Talking-Machine in Court.

The talking-machine as a witness in the law courts was bound to come sooner or later, and it did so the other day in Brussels, according to the London "Chronicle."

A lawyer of that city had been continually annoyed by the noises of hammering, etc., at an iron foundry in his near neighborhood. Finding that complaints were unavailing, he brought the matter into court. But before doing so he placed a talking-machine in his library for one whole day. When the case came before the Fourth Chamber he produced the talking-machine and set going the specially prepared cylinder. An uproar and din as from the forge of Vulcan was the result, and the ingenious lawyer won his case "hands down."

'Tis hard to sing a Springtime song
When pleasures are so few;
The coal man lingers far too long;
The ice man's overdue.
—Washington "Star."

Philadelphia School Has Fine Glee Club

"Penn Charter" Boys Study Music Seriously and Compete for Places on Institution's Chorus.



GLEE AND MANDOLIN CLUB OF PENN CHARTER SCHOOL

PHILADELPHIA, May 24.—Music is now an important feature in the educational life of the William Penn Charter School, a private preparatory school for 500 boys. Chartered by William Penn in 1689 and 1711, it has achieved its present prominence among the leading preparatory schools of the country during the thirty-five years' administration of its present head-master, Dr. R. M. Jones.

A special department in music was created in 1899 and placed in the charge of Burton T. Scales, who has proved a most competent instructor. The course in music comprises daily lessons in voice culture, sight reading, and the elements of music for the boys in the Junior and Lower

Schools. Chorus singing is taught to the Senior and Junior boys, and training in vocal and instrumental music for those boys in the Senior School (fifteen to nineteen years of age) who in competition secure places in the Glee and Mandolin Clubs shown in the illustration accompanying this article.

Out of the 250 boys in the Senior School, over half try for places on these clubs annually and about sixty are selected. After six weeks rehearsals these clubs give twelve concerts in and around Philadelphia, singing and playing to about 6,000 people in a season, and it is the only school, public or private, in Philadelphia to do this. Only the best music appears on their programs, and the performances rival in interest those given by their older brothers in the universities. The school also has an orchestra.

A. H. E.

AFTER SCHEEL'S SUCCESSOR.

Philadelphia Orchestra Manager in Europe Looking for Conductor.

PHILADELPHIA, May 27.—The announcement made to-day that Charles Augustus Davis, the business manager of the Philadelphia Orchestra, has left the city for a six weeks' trip to Europe, where in addition to getting a much needed rest, he will be enabled to look around the European musical centres with a view to discover a successor to Fritz Scheel, has caused great surprise here. The hope and belief was that the management had a sufficient number of good men under consideration, and that a selection would be made before the Summer sets in. This announcement appears to indicate that the conditions are still chaotic.

A. H. E.

Penn Charter School Concert.

PHILADELPHIA, May 27.—The third annual concert under the auspices of Die Chorsänger of Quarta of the William Penn Charter School, given in Griffith Hall on Friday evening was most successful, both in point of attendance and from a musical standpoint. The "Junior Hundred" sang a "Roumanian Folk Song"; a "French Folk Song"; Rubinstein's "Melody in F"; two numbers by Robert Schumann and Adam Geibel; and their school song "Old Penn Charter" in an extremely creditable manner, under the leadership of Burton T. Scales. Die Chorsänger rendered the lively and graceful number of Lacombe, "The Dancers," to the evident enjoyment of the audience. A violin solo, "Moto Perpetuo," by Bohm, was played by Edward N. Allman, a lad only twelve years old, a member of the Junior Hundred, and a son of a prominent citizen. For such a youngster his work showed marvelous ability, both in technique and interpretation.

A. H. E.

"If that dog of yours were a singer, what kind of song do you think he would prefer?"

"Doubtless he would choose barcaroles."

—Baltimore "American."

GIRAUDET LECTURES IN PHILADELPHIA

Basso Who First Sang "Mephistopheles" Relates Many Entertaining Anecdotes.

PHILADELPHIA, PA., May 25.—An aristocratic audience, crowding the hall of the New Century Club to its utmost capacity, cheered the celebrated basso, Alfred Giraudet, on his recent visit to Philadelphia to tell some of his experiences. His lifelong intimacy with Gounod enables him to reveal to an audience a wealth of curious anecdotes concerning the composer of "Faust," in which he created the rôle of *Mephistopheles* in the early sixties.

"Faust" and "The Queen of Sheba" had not been a success from the first and when Choudens, the publisher, offered Gounod \$2,000 for the exclusive rights of these two operas the young composer thought he was striking gold. But later on "The Queen of Sheba" turned out to be a complete failure and "Faust" made the publisher one of the wealthiest men in France.

One day Gounod and Choudens met on the boulevard. Choudens, always Bohemian in his ways, was clad in a gorgeous fur coat but wore the most disreputable old "stove-pipe"; sun, rain and age had played havoc with the venerable silk hat. Gounod fondly stroked the "feline" and with a quizzical smile said: "Aha! I see! Faust?" Choudens just pointed to his dilapidated hat and sadly answered, "Yes, but you see this: — 'La Reine de Saba'."

The lecture, which was given in inimitably humorous style, was illustrated with selections from the opera. The lecturer's son, Fernand Giraudet, whose fine voice has won for him pronounced success in many cities, received well deserved applause. Mrs. de Feron Borch and Mrs. Emile Laplace were also much appreciated for their musically interpretations.

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RAY FINE PUPILS' RECITAL IN BOSTON

Mrs. Beach's Cantata "The Sea Fairies" a Feature of Interesting Program in Huntington Chambers.

BOSTON, May 28.—One of the most thoroughly interesting pupils' recitals of the season was given last Wednesday evening in Huntington Chambers Hall by the pupils of Ray Finel.

The following program was given:

Variations sur un Theme de Beethoven, Sain-Saëns, Pour deux pianos, Mrs. Ray Finel, Byron E. Hughes; "Vittoria mio core!" Carissimi, and "Drink to me only with thine eyes," Old English Melody, Frank Heald; "Je dis, que rien m'epouvante" (Air from "Carmen"), Bizet, Miss A. Vera De Liege; "When the anvil rings," Kennedy Russell, V. J. Bennett; "To Phyllida," Teresa Del Riego, and "You and Love," d'Hardelot, Ada M. Loveland; "The Kavanagh," Frederic Field Bullard, George S. Hanley, B. F. Putnam, V. J. Bennett; "Give me not Love," Mrs. H. H. A. Beach, Miss De Liege Mr. Finel; "Sans toi," d'Hardelot, and "Ouvre tes yeux bleus," Massenet, Grace M. Miller; "Béduin love song," Pinsuti, Clarence A. Stewart; "Caro mio ben," Giordani, and "The Immortal Cup," H. Clough-Leighter, E. E. Goldston; "The Sea Fairies," a cantata for women's voices, words by Alfred Lord Tennyson, music by Mrs. H. H. A. Beach; A. Vera De Liege, Ada M. Loveland, Frances Woolaver, Grace M. Miller, Almira Newcomb, Constance Righter, Rita M. Gardner, Blanche Bemis, Nellie Hedlund, Ida F. Bailey, Hattie L. Morse, Grace Tufts; soloists: Miss De Liege, Miss Gardner, Miss Loveland.

Mr. Finel always displays excellent judgment in the arrangement of his programs, and instead of becoming a bore, such as is often the case with pupils' recitals, the selection and arrangement of numbers is such as to hold the interest from the beginning to the end.

Of particular interest was the Cantata for women's voices, "The Sea Fairies," which is dedicated to the Thursday Morning Club, and it was first given in this city at one of the meetings of the Club.

Mr. Finel's pupils not only sang with intelligence but with artistry. A feature of their singing not only in the languages, but in English is the noticeably clear enunciation. The pupils were assisted by Mrs. Ray Finel and Byron E. Hughes, who gave a selection for two pianos at the opening of the program. The work of Miss De Liege, Miss Loveland and Miss Miller was particularly worthy of note. They have good voices and use them to advantage.

D. L. L.

OPERA IN MONTREAL.

Audran's "Le Grand Mogol" Draws Crowds to the Théâtre des Nouveautés.

MONTREAL, May 24.—"Le Grand Mogol," Audran's most melodic and pleasing opéra-té, is crowding the Théâtre des Nouveautés this week in a most encouraging manner for the longheaded promoters of the troupe. Camille Bienvaut played on Mon-



CAMILLE BIENFAIT

Prima Donna of the Montreal Opera Company Producing "Le Grand Mogol"

day, taking the part of *Irma* in a commendable way, but was taken ill again, and a change of cast had to be effected which did not mar the success of the performance.

Clara Dartigny has taken her place and M. Aramini sings the rôle of *Prince Mignapour*, formerly held by Mme. Dartigny; Mlle. DeLuys is a fascinating *Bengaline*, with a small but exceedingly pleasing voice and a juvenile appearance. The male representatives, headed by M. Fleury as *Nicobar*, make up a cast that is homogeneous in every part; Messrs. Valhubert as *Jouquel* and Darcy as *Crakson* are good drawing cards.

C. O. L.

Vivien Chartres, the little English violiniste, has met with so much success in Italy that her tour has been extended. She recently received a message from Queen Helena accepting the dedication of her setting of "Rock-a-bye, baby," to the Princess Yolanda.

Timothee Adamowski's Work in Boston

BOSTON, May 28.—Timothée Adamowski whose picture appears on the front page of this issue of MUSICAL AMERICA, is one of the best known musicians in the country. His resignation from the Symphony Orchestra, with which he has been connected for twenty-two years, causes genuine regret among his brother musicians and among those who have attended the Symphony Orchestra concerts. Mr. Adamowski with his brother Joseph and Mme. Szumowska-Adamowski, forming the Adamowski Trio, which is already well-known, will enter the recital and concert field on an extended scale during the coming musical season. The Trio will be under the management of W. S. Bigelow, Jr., this city.

The following biographical sketch of Mr. Adamowski will be of interest:

Timothée Adamowski was born in Warsaw. Beginning at an early age, he studied with Kontoski for several years in his native city, and later with Massart at the Paris Conservatory.

He came to the United States in 1879, and traveled as soloist with M. Strakosch, Clara Louise Kellogg, and at last with a

company of his own. This was before the Boston Symphony Orchestra was organized.

His first appearance with the Boston Symphony Orchestra as soloist was on March 7, 1885. His last was on December 29, 1906. During his twenty-two years of continuous service as violinist in the Orchestra, he was engaged as soloist in Boston at symphony concerts twenty-one times; and introduced the following works: Saint-Saëns's Concerto No. 1; Bernard's Concerto in G major; Moszkowski's Concerto; Saint-Saëns's Concerto No. 3; Paganini's Caprice in A minor (arranged and orchestrated by Gorski); Dvorak's Concerto and Strube's Concerto No. 2.

As a solo-violinist he has appeared throughout the United States and the musical centres of Europe.

It is to be noted that while playing with the Trio before the Czar, Czarina and the Russian court, in Spala, Poland, Mr. Adamowski was presented with a diamond ring, upon which is shown the Imperial Crown and the Emperor's initials. The receiving of this ring is considered one of the highest honors in Russia.

Mr. Adamowski has just been appointed professor of the graduate violin department at the New England Conservatory of Music.

D. L. L.

PIPE ORGANS TOO COMPLEX.

So Holds Author of Interesting Brochure Just Published in Chicago.

"Tendencies of Contemporaneous American Organ Building" is the title of an interesting thirty-two-page brochure just published. Its contents, which are described as "an historical sketch with specifications of representative organs," are semi-technical in character and consist of a brief résumé of the pipe organ industry in America with explanation of the influences affecting its development.

The author appears thoroughly conversant with conditions surrounding organ construction in the United States, especially present conditions, which, in his judgment, show a deplorable tendency towards increase of mechanical accessories to the slighting of the more important feature of tone. The writer looks with apprehension to the time when our pipe organs will be "machines of delicate complexity with the tonal feature minimized." It is argued that the multiplying of "hair triggers" has the effect of diverting the organist from a true musical interpretation, as the numerous mechanical movements claim most of his attention.

There is contained in the pamphlet much valuable information for the music-loving

public, especially those contemplating the installation of organs. Coming from so authoritative a source, it will doubtless also have the effect of awakening other pipe organ builders to the importance of giving more attention to the musical side of their instruments.

In addition to the discussion of "tendencies," there are twelve tables of specifications of representative modern organs. These form an interesting subject of study for organists and those having some technical knowledge of pipe organs. A free copy of "Tendencies of Contemporaneous American Organ Building" may be had by writing to Messrs. Lyon & Healy, Chicago.

George Hamlin's Season.

George Hamlin, the tenor, will close one of the biggest seasons in his career with appearances at St. Paul, at the convention of the Minnesota State Music Teachers Association, and at Jamestown, Va., where he will sing at the big Exposition Concert to be given June 10. He recently sang at Springfield, Mass., and at Buffalo and Fredonia, with his usual success.

"Our new curate seems to be an altruist."

"Oh, do you think so? I quite thought from his intoning that he was a tenor."

"Punch."

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"ONLY OSCAR" IN AUTOMOBILE CRASH

Mary Garden and Impresario Are Shaken Up in Accident At Versailles.

PARIS, May 28.—Mary Garden, of the Opéra Comique, who is to create leading parts in operas of the opéra comique school at the Manhattan Opera House, New York, yesterday invited Oscar Hammerstein, director of the Manhattan, for an outing in her automobile, in company with her sister.

When Miss Garden's party was passing through Versailles and nearing Boinville the automobile was thrown violently against the curb as the result of the breaking of one of the wheels at the axle.

Miss Garden and Mr. Hammerstein received injuries which required attention of a physician, but which are not expected to be of a serious character.

Through the chauffeur's action probably fatal results were averted, for he steered the automobile against the curb. A crowd soon collected and three passing tramps began to throw small stones at the chauffeur. The latter at once engaged in a battle with them and the tramps then belabored the chauffeur with empty bottles, inflicting serious wounds. They were arrested and will be arraigned before a magistrate to-morrow.

This was the first time in his life that Mr. Hammerstein had taken a ride in an automobile. He says he would prefer to ride in an ashcart.

After hearing Debussy's "Pelléas et Mélisande," with Miss Garden as Mélisande, at the Opéra Comique last week, Mr. Hammerstein bought the American rights of this singular opera. He will produce it at the Manhattan next season. When the work was first produced here half the critics praised it to the skies, while the other half tore it to tatters; but all agreed that Mary Garden's golden-haired Mélisande was a noteworthy artistic creation.

WHEN CHIPMUNKS SING.

Vocalize in Spring at a Rate of 130 Chirps a Minute.

The chipmunk is not usually considered much of a songbird, but according to Ernest Thompson Seton he is quite a success in a vocal rôle.

In Manitoba the chipmunk comes above ground about the first or second week of April, says Mr. Seton in "Success." Mounted on some log or root, it reiterates a loud, chirpy "Chuck-chuck-chuck!" Other chipmunks run forth into the sunlight, and seeking some perch add their "Chuck-chuck-chuck," to the Spring salute. They are active from this time of the year on, and their sunny morning chorus is not by any means confined to that original outburst. On April 29, 1905, at Cos Cob, I heard a chipmunk in full song. He kept it up for eleven minutes without ceasing, and uttered 130 chirps to the minute. He got no reply, though he worked very hard and seemed tired toward the last. On May 28, 1905, at Cos Cob, I heard a chipmunk singing. He kept it up for three minutes, uttering three chirps to the second.

The Aeolis Ladies' chorus of the Lawrence University School of Music, Appleton, Wis., rendered to an appreciative audience their Spring program last Wednesday evening. T. Dillwyn Thomas conducted and the soloists were May Metcalfe, Vera Bleeker, Clara Moyle, Hilda Besserick, May Bennett and Cora Brinckley.

There once was a tenor named Platt
Who foolishly moved in a flat,
He sang like Caruso
But nobody knew so,
And so he was hit with a bat.
—Kansas City "Times."

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How the "Rhine-Maidens" Swim in Space



Most people who have witnessed a performance of "Das Rheingold," the prologue to Wagner's "Ring" trilogy, have wondered just how the opening scene looks from the wings. The curtain rises on a scene representing the bottom of the river Rhine, with a rock on which the gold is concealed, guarded by three maidens, *Woglinde*, *Wellgunde* and *Flosshilde*, who swim about, singing joyously and coquettishly with *Alberich*, the dwarf, who is eager to get possession of the gold. The accompanying illustration shows the skeleton of this remarkable bit of stage mechanism. Each maiden is held by a wire connected by means of a pulley with a windlass manipulated by a mechanism beneath the stage. Thus the Rhine daughters are able to swim in space.



BREWER WILL CONDUCT.

Singing Societies of Wisconsin Prepare for Annual Saengerfest.

MILWAUKEE, May 27.—Interest among Wisconsin singers is now centered on the annual Saengerfest of the Wisconsin Saengerbezirk, which will be held at Manitowoc, Wis., on July 20 and 21. Emil Baensch, former Lieutenant-Governor of Wisconsin, and president of the State association, is busy arranging for the event.

George Urban, who will direct the choir of 500 or 600 voices, is a Bohemian, and is well known as a musician. He now owns a brewery in Manitowoc, but his interest in singing has not waned.

Choirs from seventy cities of Wisconsin, including the Janesville, Oshkosh and Fond du Lac societies, will attend the convention.

M. N. S.

Praise for Dr. Franklin Lawson.

Dr. Franklin D. Lawson, tenor, recently received warm praise in the daily press of Greensboro, N. C., Mount Vernon, N. Y., and Norfolk, Va., for his concert appearances in those cities. One critic says of his singing "He possesses one of the sweetest male voices that has been heard in this city and sings with exceptionally dramatic expression—a rather rare combination."

"She intends making a pianist of him, I am told," said one lady to another, speaking of an acquaintance whose boy is very fond of music.

"Yes."

"Whom has she selected as his teacher?"
"She has not got so far as that at present; she is just letting his hair grow."—
"Irish Packet."

AMATEURS IN "MIKADO."

Audience of 2,500 Hears Comic Opera in St. Paul Auditorium.

ST. PAUL, MINN., May 27.—"The Mikado" received two creditable productions by St. Paul amateurs in the new Auditorium Monday and Tuesday evenings. A large and brilliant audience, to the number of twenty-five hundred, filled all the boxes, the parquet and balcony on both occasions.

Leo G. Bruenner was the musical director and the leading parts of the opera were taken by St. Paul singers as follows: *Mikado*, Francis L. Hoffmann; *Nanki-Poo*, Alfred F. Soucheran; *Ko-Ko*, Henry C. Soucheray; *Poo-Bah*, Robert E. Zehan; *Pish-Tush*, John Marti; *Yum-Yum*, Mrs. Mariet E. Hesselgrave; *Pitti-Sing*, Mame C. Keegan; *Peep-Bo*, Corinne LaBrie; *Katisha*, Clara B. Murphy.

Mrs. Hesselgrave proved a charming *Yum-Yum*, and Miss Murphy as *Katisha* displayed dramatic talent in a marked degree, while the rich voices of Mr. Gehan and Mr. Hoffmann were used with good effect.

The opera was produced under the auspices of the St. Paul Council of the Knights of Columbus and resulted in a substantial addition to its treasury.

F. C. B.

New Work to be Sung in Brooklyn.

It was announced this week that T. Bath Glasson, director of the Brooklyn Choral Society, will present for the first time in America a work called "Omar Khayyam" by Bantock next Fall. Genevieve Wheat, contralto; Cecil James, tenor, and Frank Croxton, basso, have been selected to create the rôles.

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AMERICANS ABROAD TO AID MAC DOWELL

Concert Will be Given in Paris For Benefit of Famous Composer.

PARIS, May 25.—A number of prominent Americans residing in Paris are occupied in organizing a concert for the benefit of Edward MacDowell, the American pianist and composer. It will take place at the Salle Erard, June 4. The proceeds will go toward a fund for Mr. MacDowell's family. Money is now being collected throughout the musical world.

The artists who arranged the concert are Henry Danvers, a pianist; Mary Garden of the Opéra Comique; Mlle. Magdeleine Godard, who never forgets the support given by Americans to the Godard Statue fund; Charles W. Clark, baritone; Mme. Juliette Dantin and G. Pait.

The concert is under the patronage of Frank H. Mason, the American Consul General, and of the American Art Association of Paris. Henry White, the American Ambassador, prevented by a previous engagement, has sent his regrets, accompanied by a contribution to the fund.

Among the other patrons are Mrs. Mason, Mrs. I. Van Winkle, Mrs. J. A. Breckinridge, Mrs. Henry Danvers, Mrs. Oscar Richards, Mrs. J. A. Taber, Mme. Anna Gould, Mrs. N. Kauffman, Miss Getty, Florence N. Offenbach, Miss Anna Klumpke, Mr. and Mrs. J. J. Hoff, Mr. and Mrs. W. S. Dalliba, Mr. and Mrs. Blythe Branch and Mrs. Frank Russak.

Also Paul M. Bartlett, Ridgway Knight, Sebastian B. Schlesinger, Frederick A. Bridgeman, William Seligman, Holman Black, David Cahn, H. Getty and Mr. and Mrs. Leo Mielziner.

LONGEVITY OF ORGANISTS.

In England Many of Them Serve Actively For More Than a Century.

Attention is drawn by a writer in the London "Musical News" to the remarkable longevity of English organists. Reflections on the subject are suggested by the announcement of the sixty-fifth anniversary of the appointment of Dr. Ford as organist of Carlisle Cathedral.

It is asserted that Dr. Ford's tenure of office since 1842 must surely create a record. But among organists who have served in their respective posts for well over half a century mention is made of Dr. Done of Worcester, Dr. Zechariah Buck of Norwich, Mr. James Turle of Westminster Abbey, and Dr. Longhurst of Canterbury; while instances of octogenarian organists are cited in the late Dr. Steggall and J. Baptiste Calkin.

St. Paul's Cathedral, it is interesting to be reminded, has only had five organists in 152 years. In view of these facts, it is hinted that life insurance companies should offer specially low premiums to organists."

Mme. Albani is still singing. She left London recently for Marseilles, en route for Australia. She will give concerts also in New Zealand and India.

Von Niessen Stone to Sing in London.

After a most successful season as one of the principal vocal teachers at the Endowed Institute of Musical Art, New York City, Mme. Matja von Niessen Stone, the distinguished mezzo-contralto, sailed for England Thursday on the *New Amsterdam*. After spending a few weeks in London, where she will sing at a number of private musicales and probably give a recital, she will go on to Germany to spend the Summer in Berlin and elsewhere on the Continent, returning to America early in October.

What the Gossips Say

Hans von Bülow's Frankness.

Hans von Bülow was accustomed at one time to meet a large class twice a year in Germany, at which many members were listeners, while those who wished to play might send in their names to him. Sometimes Bülow chose those whom he preferred, and sent out for them, while the rest waited in terror for their turn to come. This nervousness of anticipation was not without cause.

An awkward English girl one day went to the piano, and, frightened almost out of her wits, managed to play her selection after a fashion.

"Ach!" roared Bülow, "You play the easy passages with a difficulty dot is simply enor-r-mous!"

Once in playing at a concert Bülow stopped abruptly, and ordered the ushers to turn the piano around. His reason was asked; whereupon he replied that a woman in the audience annoyed him unspeakably by fanning herself out of time.

As far as the audience was concerned, Bülow always made a point of doing exactly as he pleased. On one occasion the orchestra he was conducting had just given a very long Brahms symphony, quite beyond the comprehension of any but the musicians among the listeners. When the audience failed to give Bülow the applause he expected, he turned upon them furiously.

"What! You do not like it? I will teach you to like it!" and he had the entire composition played through again from beginning to end. Brahms was always applauded after that, if only in self defense.

But when a Leipsic audience insisted on recalling Bülow, despite his repeated refusals to play again, he came forward and said, "If you do not stop this applause, I will play all Bach's forty-eight preludes and fugues from beginning to end!"

Late-Comers Punished.

The "Musical Journal" tells a capital anecdote, which it attributes to Dr. Zechariah Buck, the famous organist of Norwich Cathedral. A family of the name of Waters was always late for the cathedral service. On a particular Sunday they all trooped in just as the choir was beginning to sing the psalm appointed for the day. The opening words were: "Save me, O God! for the waters are come in."

Carreño as a Conductor.

Teresa Carreño's long career as a virtuoso, during which she has traveled very extensively, has brought her into many strange adventures, of which one was in Venezuela. She was invited to visit that country as a guest of the State, in return for her having set to music a National anthem, which was to be used on the centennial celebration of Bolívar and liberty. Concerts were given, and the success was so great that opera was demanded for the next year. A subvention of twenty thousand dollars was voted, and a company was engaged from Italy.

Everything went well until the commencement of the opera season, when a political revolution developed, and the revolutionary atmosphere pervaded the company. The singers quarreled with the conductor, and eventually Carreño was obliged to take the matter into her own hands, and do the conducting. She did this for three weeks, and maintained excellent discipline in the company, everybody being very polite to her.

One night there was some excitement caused by the discovery of a plot to exterminate the president, and incidentally anybody else who might happen to be in the way, for the police found in the cellar of the opera house several barrels of gunpowder.

* * *

Business vs. Art.

"Maurice Grau told me," said a composer, "that he owed his success to the fact that he produced opera solely from the business, never from the music or artistic, standpoint.

"Frank, wasn't it? Most men in his line use his method, but hypocritically pretend to be artists.

"Poor Grau, in our discussion, said that he went at music as a certain perfumer went at perfumes—not with the primary idea of producing something excellent, but with the primary idea of producing something novel, bizarre, profitable.

"This perfumer," he explained, "said one day gayly to a friend:

"'Hurrah! I'm doing a rushing business. I'll be rich in a year. I've invented a new perfume that smells just like gasoline.'

"'But—' said his friend, 'but—I don't—er—quite see the point.'

"The stuff is selling like hot cakes," said the perfumer. "Men and women alike are buying it. You see, it tickles their vanity. They go about redolent of gasoline and people think that they own automobiles."

* * *

Wagner's Death Foretold.

After the first performance of "Parsifal" at Bayreuth there was a banquet, at which Neumann happened to sit next to Hanslick. This critic, who had been a life-long enemy of Wagner, had been so deeply impressed by "Parsifal" that he made no effort to mar the enthusiasm of the occasion, and he wrote about this work much more favorably than he had written about the "Ring" operas.

At the same banquet a discordant note was introduced by Förster, who suddenly said: "You will see, Wagner will soon die." When asked why he thought so, he answered: "A man who has created what we have just witnessed can live no longer; he has finished, he must die soon." Less than seven months later Wagner was in his grave.

* * *

Caruso's Shrewd Compatriot.

A music critic was congratulating Caruso on the fact that his terms will be doubled next season.

"Yes," said the tenor, "I am a good man of affairs. I can make a bargain. I am like the druggist they tell of in Rome."

"This druggist has a shop on the Corso, and his excellent business methods are making him rich.

"One afternoon a lady, returning from the Pincio, got out of her carriage, entered the shop, and bought of the druggist a bottle of liniment.

"It will be 85 centesimi," said the man. "75 for the liniment, and 10 for the bottle."

"The lady frowned.

"But," she said, "I paid nothing for the bottle the last time I got liniment here."

"In that case," said the druggist, "it will be 95 centesimi."

MISS FISCH IN RECITAL.

Pupil of M. Elfert-Florio Entertains Audience in Newark, N. J.

NEWARK, N. J., May 27.—Wallace Hall was well filled on Wednesday evening, the occasion being the first concert by Miss C. Belle Fisch, soprano, a pupil of M. Elfert-Florio. She was assisted in the program by M. Elfert-Florio, the noted tenor; Enrico Oromont, baritone, and two young students, Florence Helfere, pianiste, and J. Rittenband, violin. Frank E. Drake was the accompanist.

Miss Fisch sang Bemberg's waltz song, "La Chanson des Baisers," the Jewel Song from "Faust," Gounod's "Ave Maria" on a Bach foundation, and united with the others in a trio from Verdi's "Aida." Miss Fisch has a brilliant voice, and her friends loudly applauded her singing and recalled her both times and loaded her with flowers.

Miss Helfere played Chopin's Polonaise in C sharp minor, the Fantasie Impromptu in the same key and Liszt's second Hungarian Rhapsody. In these she displayed considerable technique and great digital dexterity.

Mr. Florio sang the aria "O Paradiso" from Meyerbeer's "L'Africaine," and "Bianca al Par," from the "Huguenots," and was encored.

Young Mr. Rittenband played Sarasate's "Zigeunerweisen," Dvorak's "Humoreske" on a recall, the Adagio from Vieuxtemps's Fourth Concerto, Musin's Concert Mazurka and the obligato to the Gounod "Ave Maria."

Milwaukee Chorus on Tour.

MILWAUKEE, WIS., May 28.—The famous Milwaukee A Capella Choir made a short tour of Lake Shore cities on May 26 and 27. The singers appeared at Manitowoc at a matinée, and at Sheboygan in the evening, touching other points on the return trip. Clara Lange, one of the soloists, is regarded as one of the best singers in the West. M. N. S.

"I hear there is discord in the Pittsburgh orchestra."

"Maybe it's only an arrangement from Wagner."—Cleveland "Plain Dealer."

PLAYS FOR VASSAR COLLEGE STUDENTS

Priscilla Carver, Pupil of Carreño and Harold Bauer, Presents Program of Piano Numbers.

POUGHKEEPSIE, N. Y., May 27.—Priscilla Carver, a pupil of Teresa Carreño and Harold Bauer, entertained an audience of Vassar College students Tuesday night, by presenting a program of piano numbers that established her as an artiste of high attainments.



PRISCILLA CARVER

Miss Carver is a Young American Pianist of High Attainments—She Has Spent Two Years in Study Abroad

Four composers were represented in Miss Carver's offerings, which included Beethoven's Sonate, Op. 31, No. 2; Schumann's "Des Abends," "Aufschwung," "Warum," and "Grillen"; Chopin's Impromptu, No. 3, Nocturne, Op. 48, No. 1, Etude, Op. 10, No. 3, and Etude, Op. 10, No. 12, and Sinding's "Rhapsodie Guerrière."

Miss Carver is a resident of Highland Park, near Chicago, where she studied with Mrs. Annette R. Jones, subsequently spending two years in Berlin and Paris. She made her début in Chicago three years ago.

"Your wife used to sing and play a great deal. I have not heard her lately."

"Since we have had children she has had no time."

"Ah, children are such a blessing!"—Exchange.

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MISS RICHOLSON'S RECITAL.

Young Pianiste Scores Another Success Before a Chicago Audience.

CHICAGO, May 27.—Edna Richolson, the young American pianiste, added another success to her long list at the recent concert of the West End Woman's Club. She presented the entire program, including the Andante and Scherzo, Op. 5, of Brahms, Chopin's Barcarolle, Joseffy's Arietta and Etude de Concert, Schumann's "Aufschwung," the Schumann-Liszt "Frühlingsnacht" and Liszt's "Rakoczi Marche."

Miss Richolson's playing is characterized by the subtle charm which genius always lends, and which sets the seal of greatness upon all her works. The majesty of her Brahms, the sweep and rhythm of the wonderful Chopin Barcarolle, which carries one away on its waves of exquisite melody, and her Joseffy numbers, the Etude, in thirds and sixths, with its climaxes of piled up difficulties, she renders with consummate skill and flawless technique. In the "Frühlingsnacht" were all the glories of a Spring night, so exquisitely portrayed by this work of Schumann, and the artiste herself, in her fresh young loveliness, seemed the very incarnation of it all.

MISS GOODSON'S PLANS.

Distinguished English Pianiste to be Soloist at Worcester Festival.

Katharine Goodson, the distinguished English pianiste, will return to America in time to appear as soloist at the Worcester Festival in September. Miss Goodson will be solo pianiste on this occasion, and this, by the way, is the Fiftieth anniversary of the Worcester Festival.

Miss Goodson has also been engaged to play with the Theodore Thomas Orchestra in October, and the Hartford Philharmonic Orchestra in Hartford, Conn., early in November.

Other orchestras are now settling details for the engagement of Miss Goodson, and many recitals have been already booked with musical organizations and schools throughout the country. Everything points to a very full season for Miss Goodson next year.

\$2,500 FOR THWARTED CAREER

Midvale Teacher Awarded Damages for Injury to Her Voice.

PATERSON, N. J., May 27.—Olive Rhinesmith, a Midvale, N. J., school teacher, recovered a verdict of \$2,500 for injury to her voice before Judge Heisley and a jury on Friday. She sued the Erie Railroad for \$5,000.

On May 20, 1904, Miss Rhinesmith went to the Midvale station of the Greenwood Lake branch with friends to bid them goodbye. While waiting for the train to depart an employee of the railroad placed a torpedo on the track. It exploded and a portion of it struck Miss Rhinesmith in the neck, cutting a deep gash. She was taking singing lessons in New York at the time, and the injury affected her voice. Specialists testified that she had a remarkably good voice before the accident.

Adamowski Trio Members' Plans.

BOSTON, May 28.—The members of the Adamowski Trio will leave shortly for their Summer in Europe. Timothée Adamowski, accompanied by Mrs. Adamowski, will sail this week Thursday, and Joseph Adamowski, accompanied by Mme. Szu-

mowska-Adamowski, will leave on June 6. It is expected that Mme. Szumowska will play in recital in important centres in Europe in the early Fall, and will possibly not return to this country before October. The Messrs. Adamowski will probably arrive in this country a month or more earlier.

D. L. L.

J. HUMBIRD DUFFEY'S SUCCESS

Audiences in Rochester, Ithaca and Other Cities Pay Tribute to Baritone's Art.

J. Humbird Duffey, the baritone, continues to meet with great success in his concert engagements. His singing of the rôle of the *High Priest* in "Samson and Delilah" at Rochester and Ithaca, N. Y., won for him unstinted praise, and his exceptional interpretation of this rôle has made it practically his own. He received ovations also for his singing of "Elijah" and "Lazarus" at the Morgantown, W. Va., festival.

Mr. Duffey renewed many acquaintances at a recent concert in Washington, D. C., and one of his greatest triumphs was at the benefit concert given by the Arion Society of Jersey City. Next month he sings at the Sängertfest in Wilkes-Barre, Pa., Amherst College, Mass.; also with the Brooklyn Glee, and has already many important dates booked for next season.

Mr. Duffey is an artist who, before entering the concert stage, devoted himself to painstaking preparation covering many years. Early in his career he realized that mediocrity in the artistic world is promptly detected and relegated to its proper place, and decided to attain the proper artistic growth before seeking recognition as one of America's leading baritones. His method has proved to be productive of the best results.

High School Graduates in "Rumstio."

MINNEAPOLIS, May 30.—The performance of a musical comedy, "Rumstio," produced Monday and Tuesday evenings, the 20th and 21st, by High School graduates, proved to be a gratifying success. The dozen "widows" were Mary Storer, Irene Flanigan, Harriet Stearns, Lucille Goodspeed, Marian Woodard and Ruth McArdle, Genevieve Griffith, Marie Wenzel, Ethel Elliott, Norma Rosholz, Vera Smith and Gertrude Robson.

Mrs. Turner-Maley's Engagements.

Florence Turner-Maley has had the following engagements for the month of May: Private musicale, May 16; after-dinner musicale at the home of Mr. and Mrs. James Alexander Lynch, No. 333 West Seventy-eighth street, New York City; May 20, at the home of Mr. and Mrs. Gustav Becker, No. 1 West One Hundred and Fourth street; May 23, at the home of Mrs. Reede. Mr. and Mrs. Maley will probably spend the Summer at Brielle, Monmouth County, N. J., leaving the third week in June and returning to New York in September.

Hartford Soprano Leaves for Paris.

HARTFORD, CONN., May 27.—Mrs. F. P. Furlong, whose soprano voice has won high praise from Jean de Reszke, under whom she has studied for two years, sailed on the *Amerika* last Thursday to spend another Summer under his instruction in Paris.

Suzanne Morival, a brilliant French pupil of Jean de Reszke, is to give a song recital in London this month.

THE CAREER OF GIUSEPPE PICCO

Italian Grand Opera Baritone, Now Residing in Boston, Began as a Boy Soprano in Superga.



GIUSEPPE PICCO

Italian Grand Opera Baritone Who Has Met With Great Favor in This Country and in Europe

BOSTON, May 28.—One of the interesting figures who has recently appeared in the concert field in this country, is Giuseppe Picco, the Italian grand opera baritone, who recently came to this country. Mr. Picco has a baritone voice of great power with notes of magnificent fullness and breadth. He has met with instant favor wherever he has appeared, and it is expected that he will have pronounced success during his coming concert and recital tour.

Mr. Picco was born in Turin, Northern Italy. He began the study of music at the age of twelve years, and at this time sang

as a boy soprano at the Royal Chapel of Superga.

He continued his studies in his native city until 1896, when Antonio Cotogni (one of the most celebrated Italian baritones of the day) in visiting the city, accidentally heard him sing, and was so impressed with his voice that he at once offered to become his teacher, and for four years he enjoyed the instruction of the great baritone, at the Conservatory of Music in Rome.

He then made a successful débüt in grand opera, appearing in the musical centres of Europe. He speaks with fluency English and French, besides his native Italian. In the early part of 1906 he came to the United States.

D. L. L.

RETURNS TO MILWAUKEE.

Louis Odin Renning Composed Music for Coronation Services of Haakon.

MILWAUKEE, May 27.—Louis Odin Renning, whose coronation ode was sung at the coronation services of King Haakon and Queen Maud of Norway, has returned to Milwaukee after an absence of one year. With him came Rolf Hammer, who is said to be Norway's greatest tenor. The two

will make a concert tour, opening in Chicago.

Mr. Renning composed the music, and Peter O. Stromme, of Madison, Wis., wrote the words of the coronation ode. Mr. Renning was present and played the ode on the great organ in Christiana, while it was sung by Beatrice Gjertson before the royal couple.

While in Europe, Mr. Renning took advanced work in music under Hugo Kaun and Godowsky in Berlin.

M. N. S.

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NEW HEAD FOR CHICAGO CONSERVATORY

Clarence Dickinson New Director of Cosmopolitan School of Music.

CHICAGO, May 27.—Clarence Dickinson, organist of St. James Episcopal Church and Kehilath Anshe Maryrie Synagogue, has just been appointed director of the Cosmopolitan School of Music and Dramatic Art, in the Auditorium Building.

He has been at the head of the Organ department at Bush Temple and teacher of theory of music and composition at the Columbia School of Music for five years. Mr. Dickinson was founder of the American Guild of Organists and is now director of the Chicago Musical Art Society, which he organized, and is also director of the Aurora Musical Club, a mixed chorus for the presentation of oratorios.

Mr. Dickinson, who is an alumnus of Northwestern University of Evanston, Ill., studied in Europe with the late Dr. Heinrich Reimann, organist of the Kaiser Wilhelm Gedächtniss Kirche, Berlin, and organist to the German Emperor; M. Alexander Guilmant of Paris, in theory with Otto Singer. He also studied with Louis Vierne and Moriz Moszkowski. Mr. Dickinson's playing met with enthusiastic reception in Germany, France, England and Spain. Mr. Dickinson has entered upon his duties as director of the Cosmopolitan School of Music and Dramatic Art and announces the leading members of the faculty to be as follows: Piano: Victor Heinze, Jeannette Durno-Collins, Howard Wells, Mrs. Bruno Steindel, Mrs. Howard Wells, and others; Vocal department: Minnie Fish-Griffin, L. A. Torrens, Mrs. Willard S. Bracken, William Beard, Mrs. L. A. Torrens, Charles Sindlinger, Hanna Butler, Marion Green; Harmony, Counterpoint and Composition: Victor Heinze, Edith Laver; Violin Department: Leopold Kramer, first concert-master and solo violinist of the Thomas Orchestra; Franz Esser, first viola of the Thomas Orchestra; Fritz Itte, first violin of the Thomas Orchestra; Cello: Bruno Steindel; Harp: Enrico Tramonti; Organ: Clarence Dickinson; Public School



CLARENCE DICKINSON

One of Chicago's Best Known Musicians—He Has Been Appointed Director of the Cosmopolitan School of Music

Music: Margaret M. Salisbury; Chamber Music; Franz Esser; Lectures and Musical History: Clarence Dickinson.

Helen A. S. Dickinson, M. A., Ph. D. (Mrs. Clarence Dickinson), who was principal of the Woman's College of Hamilton, Canada, for two years and for three years dean of the Department of Women at the State College of Pennsylvania will lecture on Art every week during the school year.

C. W. B.

The recital given Wednesday evening, May 22, by pupils of Ella May Smith, in her studio on Jefferson avenue, Columbus, Ohio, presented four young pianists and one singer. The players—Sarah Field, Frances Fisher, May Lied and Inez Pheneger—have made notable advance in the past year, showing better tone, a more musical delivery and a much more attractive style. Florence May Scott assisted in making the program interesting by her pleasing vocal numbers.

The pianoforte pupils of Alzada J. Sprague gave a successful recital before a large audience Friday evening, May 24, at No. 501 Butler Exchange, Providence, R. I. Frances Mott, Louise Gould, Helen Smith, Miss Sprague, Esther Pettis, Rosella M. Burlingame, Marie T. Phetteplace,

Lilla M. Ballau, Ethel Thornton, Eleanor Wood, Bessie I. McLaughlin, Alice Simmons, Mary S. Winsor were the young women who rendered the program.

The Ten O'clock Musicale Club of St. Louis has closed a successful season. The election of officers for the ensuing year resulted in the choosing of Mrs. J. H. Blackmore as president; Mrs. Neuman, vice-president; Mrs. John H. Martin, secretary; Mrs. J. Hook, treasurer. The club will resume its recitals about October 28. There will be the serious study of the various grand operas, both instrumental and vocal. Members will be allowed to make their fortnightly selections from composers, thus giving the year's work a miscellaneous program. The club roster contains twenty-four members and all expect an unusually interesting year.

INCORPORATE MUSIC SCHOOL AT CAPITAL

Washington College of Music Plans to Broaden Its Field, With Sydney Lloyd Wrightson as its Head.

WASHINGTON, D. C., May 27.—The Washington College of Music, which has played an important part in the music of the National Capital for the past three years, has just been incorporated under the laws of the State of Virginia, with a capital of \$100,000, and the following board of directors: Sydney Lloyd Wrightson, W. W. Delano, S. M. Fabian, John G. Capers, F. W. McKnight, George G. Sturgiss, of Morgantown, W. Va., John L. Downs of Boonsville, Ind., and Leo P. Harlow of Alexandria, Va.

Sydney Lloyd Wrightson is president of the institution, which position he has so successfully filled for the past three years; and he will be surrounded by S. M. Fabian as vice-president, W. W. Delano as secretary, and F. W. McKnight as treasurer and business manager. It is the purpose of this corporation to continue the present college in Washington and to establish other institutions in the States for the advancement of music, dramatic art, and languages. It will also have a department for the composition, revision, publishing, and copyrighting of music. Where the number of pupils will warrant it, there will be a dormitory connected with the college to accommodate pupils from other cities. The officers have also arranged for the management of concerts, operas, dramas, oratorios, and chamber music in this city and en route.

It will be remembered that the Washington College of Music was presented to the public of the National Capital three years ago, and after passing through the usual vicissitudes incident to all institutions, it has now been incorporated. Its president is connected with several musical organizations, being Honorary Director of the Jamestown Exposition, Musical Director of the Washington Choral Society, and director of the Washington Concert Choir. In a series of special students' concerts last Winter, this college brought to Washington Mme. Nordica, Schumann-Heink, Moriz Rosenthal, Gertrude Peppercorn, Maud Powell, Felix Garziglia, and Leland Powers.

Bass-Singing Harder Than Tenor.

PARIS, May 25.—Dr. Marage, of the Paris Academy of Medicine, read an interesting paper this week on the problem of making a voice carry in a large hall. His researches will prove useful to public speakers. He thinks that by exercise it is possible to train a voice so as to carry in a large assembly. He finds that the tenor voice is heard the best. Bass requires eight times the effort to produce the same carrying effect.

"How was the comic opera?"

"My wife thought the costumes were disgusting."

"I guess I'll go."

SUMMER MUSIC IN PHILADELPHIA PARKS

Damrosch Opens Season at Willow Grove With Fine Programs.

PHILADELPHIA, May 25.—With the opening of Willow Grove Park to-day the outdoor Summer musical season gets a fair start. Walter Damrosch and his orchestra gave two concerts which, considering the inclemency of the weather, were fairly well attended. In the afternoon, opening with Weber's overture from "Der Freischütz," they gave selections by Beethoven, Meyerbeer, Tschaikowsky, Chopin, Gelinek, David, Wagner, Dvorak and Berlioz, a well variegated program.

In the evening were given Nicolai's overture "The Merry Wives of Windsor"; Liszt's symphonic poem "Les Preludes"; selections from Verdi's "Aida" and "Rigoletto"; introduction and Bridal Chorus from Wagner's "Lohengrin"; and numbers by Tschaikowsky, Weber, Dvorak and Fillipucci's "Song of the Bee."

Alexander Saslavsky played a violin solo "Humoresque," by Dvorak, admirably, accompanied by Mr. Damrosch. The hearty applause which greeted Mr. Damrosch at the commencement of the concert and which was repeated during its progress, was a true index of his popularity with Willow Grove frequenters.

Other outdoor music can be heard at Washington Park on the Delaware, Chestnut Hill Park, and at Beechwood Park, a new amusement park on the line of the Philadelphia & Western electric road. C. Stanley Mackey, the popular conductor of the Municipal Band, also starts his open air concerts in the small parks and squares in the city itself, next week. Mr. Mackey's success last year in arranging programs which, whilst sufficiently popular to suit all taste, yet aimed to interest the people in more serious and classical music, augurs well for a similar success this year. His connection with the Philadelphia Orchestra has enabled him to gather round him a superior class of musicians. A. H. E.

In next season's series of symphony concerts at the Royal Opera House, Berlin, under Felix Weingartner's direction, the following novelties will be played: Boeche's symphonic poem, "Taormina"; Bossi's intermezzo, "Goldoni"; an overture by Istel; three pieces for small orchestra, by Hugo Kaun; Scheinflug's symphonic poem, "Frühling"; Strauss's "Macbeth"; Josef Luk's scherzo; Reger's variations for orchestra, and Reznicek's symphony in B major for small orchestra.

Jessie Shay, the young pianiste, has received a letter from Moriz Rosenthal, congratulating her upon her recent composition "Arabesque Mignonne."

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DUKAS'S OPERA IS FOR MODERN TASTE

"Ariane et Barbe Bleue" Shows Influence of Debussy and d'Indy.

Richard Aldrich, writing to the New York "Times" from Paris of Paul Dukas's "Ariane et Barbe Bleue," which was recently produced for the first time at the Opéra Comique, declares that the composer shows very strongly the prevailing influence of the school of Debussy and d'Indy in this, his first attempt at the lyric drama.

The opera is based on a play of Maeterlinck's contained in the third volume of his theatrical works, and it is one of his most characteristically mystical and allegorical compositions, in which dramatic action, in and for itself, can scarcely be said to exist.

The story is of *Ariane*, the sixth wife of this *Bluebeard*. She comes to his castle with the determination, first of all, to disobey the command not to open the seventh door with the seventh key of gold. The country people protest against her coming sacrifice, as they expect she will share the fate of the other wives. She accomplishes her purpose, however, wholly indifferent to the wrath of *Bluebeard*, who surprises her in her act of disobedience. She penetrates to the dungeon, where are immolated her five unfortunate predecessors, and leads them forth in a blinding ecstasy of joy. In the last act the country people set upon *Bluebeard*, bind him and offer to kill him before his six wives. *Ariane* cuts his bonds, however, kisses him on the forehead and slowly walks toward the door. She asks the other ladies if they will go away with her to enjoy the freedom she has won for them, but they all refuse, and she departs into the night, toward other hopes and other missions. Dukas has endeavored to interpret in music the symbolical suggestions of the work, rather than to find in it material for dramatic elaboration. His music goes to the uttermost of the modern French tendency in his use of chromatic and dissonant harmony, of augmented intervals and "whole note scales," of progressions of the most daring and unexpected sort. Only ears attuned to the methods of the extreme "left wing" can find it even endurable in many places. Others will find much that is groaning, laborious, unbearable. But for those to whom the new idiom is not of itself an outrage there is much that is fascinating, seizing, expressive, even beautiful, in the music; much that interprets and heightens the mystical and symbolical quality of Maeterlinck's work.

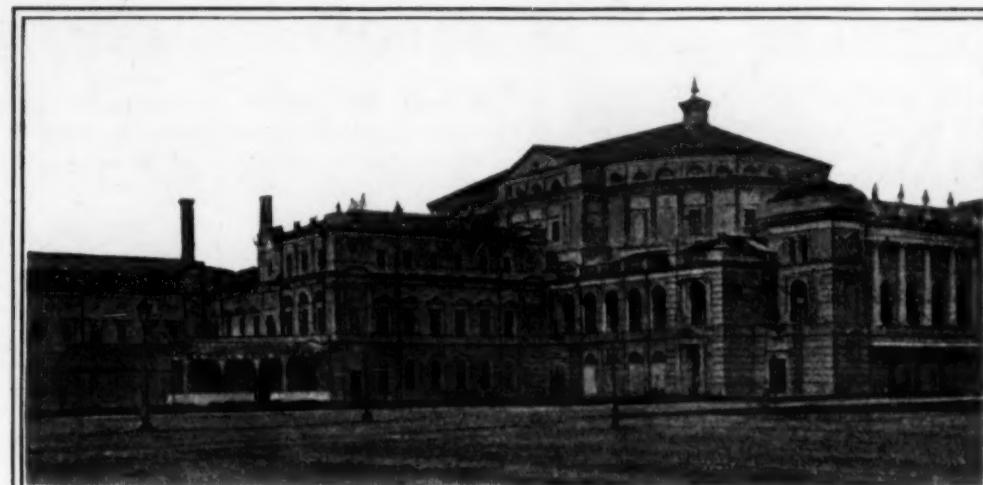
Educational Alliance Orchestra Concert.
It was an ambitious program that was given at the concert of the Educational Alliance Orchestra class last Sunday evening, but under Mr. Sam Franko's direction; the young men acquitted themselves exceedingly well. Pauline Sternberg, soprano, assisted.

There was the "Iphigenia in Aulis" overture of Glück by the orchestra, a Mendelssohn Concerto for violin, played by Miss Emily Gresser; a Schott piano solo well done by Sam Chotzenaff and Handel's "Largo" came in for a rendering by Rudolf Polk.

A recently published statement of the affairs of the Winter German Opera Company of London, which was formed for the purpose of producing German opera at Covent Garden, in January and February, with Ernest Van Dyck as manager and principal tenor, showed liabilities, secured and unsecured, of \$43,925, assets \$5,345, and a deficiency of \$67,490 to the shareholders. While the failure of the venture is generally attributed to insufficient public support, the official receiver holds that it was also due to inadequate management, none of those concerned having had any previous experience.

KELLEY COLE
Louise ORMSBY
SOBESKI

WHERE CHALIAPINE BROKE HIS CONTRACT "CHOIR OF ANGELS"



The Imperial Opera at St. Petersburg here pictured is one of the most prominent institutions of its kind in Europe, though of late years there have been few notable artists in the company of singers connected with it. Until recently, however, it could boast of a star of exceptional brilliance in Chaliapine, the great basso, who was receiving \$500 a night—a handsome salary for Russia—at the time he broke his contract and signed with Heinrich Conried for the Metropolitan Opera House, beginning next season. Lina Cavalieri, the Italian soprano, one of last season's additions to Mr. Conried's company, won many of her greatest successes at this Opera. It is noted for its exceptionally fine ballet.

MISS MUNDELL'S PUPILS.

Their Recital in Brooklyn Appreciated by Large Audience.

The annual concert of M. Louise Mundell at Pouch Mansion, Brooklyn, in which she was assisted by her vocal students, was even more of a delight to those who have in the past attended her affairs had expected.

Among those who made a marked success at the concert was Theodora Benedict Dennis, who, although this was her début, sang two difficult French songs with decided grace and charm. Her diction was perfect.

Harriet May Stilwell, a sweet soprano singer, who has already won distinction as a church soloist, added to her laurels when she sang "Spring," by Sterns. Miss Stilwell's song so pleased the audience that after repeated applause she was forced to give it again.

Another singer who won the hearts of all was Anna Wilde Beach, who sang Arne's "The Lass with the Delicate Air" (by request), and also "Will Niemand Singen," a German song by Hildach. It would seem almost as if "The Lass with the Delicate Air" were written specially for Miss Beach, so well does it suit her. Although her voice is delicate, it is wonderfully clear and expressive.

Lila M. Darling is one of the teacher's youngest students and one of the most talented. She has a wonderfully strong soprano voice. She sang "The Year's at the Spring" with fine feeling and much dramatic power.

Harry Glover Colyer's singing of "The Little Irish Girl," by Lohr, was another success of the evening.

Circile Sheasby, a gifted young violinist, played two solos with much feeling and fine technique. Wilhelmina Muller was accompanist.

Among the others who took part were Ida Taylor, Mrs. William H. Hanlon, Mae Dreyfus, Mrs. Chauncey G. Cozine, Stella G. Barnes, Mrs. George Brown, Edith Brown, Elsie Bowen, Mrs. William R. Couch, Anna E. Cozine, Marion Gutke, Mrs. Albert Garcia, Gertrude Hession, Regina Halbert, Mrs. George Hills Iler, Gertrude Kimpton, M. Louise Koenig, Grace Linesburgh, Florence Lee, Marguerite Lane, Lucile E. Mintram, Isabella F. Mundell, Cora B. Sievwright, Marie Wilson and Arline Gergason.

"Chimes of Normandy" at the West End

The Van den Berg Opera Company gave "The Chimes of Normandy" at the West End Theatre in New York Monday night. Louise Beaudet took the part of *Serpentine*; Alice Craft Benson, *Germaine*; Alexander Clark, *Gaspard*; Harry Luckstone, *Henri*, *Marquis of Cornerville*, and Vernon Styles, *Jean Gremcheux*.

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WHERE CHALIAPINE BROKE HIS CONTRACT "CHOIR OF ANGELS"

AT M. DE RESZKE'S
American Women Enchanted by
Soiree at Private Theatre
in Paris.

The Paris correspondent of the New York "Herald" writes as follows:

Apropos of the soirée given in M. Jean de Reszke's private theatre the other evening, I overheard an American woman at the Hotel Ritz, yesterday afternoon, telling a friend all about it. The speaker had had the good fortune to be present. The artistic value of the performance, she said, was marvellous.

Very few present will live to hear another performance of "Il Barbier" with Patti, Anselmi, Pini-Corsi, De Reszke and Ancona.

"When those five sang," said the fair American, "it was a choir of angels, a quintet of nightingales. Then, the sight was dazzling—there were so many beautiful foreigners present.

"But very few Americans were present. Among them were Mrs. W. K. Vanderbilt, Mme. Van André, Mrs. Ridgway, Miss Dinsmore, Miss Chapin and Miss Clark, pupils of M. de Reszke; Mrs. Rutherford Stuyvesant and Mrs. S. Barton French.

Mme. Patti's floral offerings almost touched the ceiling, and the enthusiasm was so great that the performance was interrupted many times. Altogether, it was a gala performance, one to be remembered all one's life."

GIFTED PUPILS SING.

Mrs. Henry Smock Boice Gives Her Annual May Concert in Brooklyn.

The annual May concert given by Mrs. Henry Smock Boice, the popular vocal teacher, attracted an audience that crowded the ball-room of the Hotel Mohawk, Brooklyn, last Saturday evening. A high standard of achievement characterized the work of all the pupils who appeared, and the pleasure of the evening was enhanced through the assistance of Percy Hemus, the well-known baritone, Arthur Bergh, violinist, and Chilion Roselle, accompanist.

The singers displayed exceptionally good voices, excellent ideas of tone production and refinement of style in their various numbers and fully merited the warm applause they received. Evelyn Chapman sang "Elizabeth's Prayer" from "Tannhäuser"; Elsie Marie Swezey gave the "Jewel Song" from "Faust"; Grace Demarest, Saint-Saëns's aria, "Amour, viens aider!" from "Samson et Delilah," and Coleridge-Taylor's "The Blood-red Ring"; Caroline C. At Lee, an aria from Meyerbeer's "Roberto, il Diavolo," Allitsen's "Since We Parted" and Hawley's "Two Eyes of Brown"; Marion Kinsley, the waltz song from "Romeo et Juliette" and Manney's "I Love and the World is Mine"; Sadie Neu, Landin Ronald's "Mine" and Dudley Buck's "The Skylark"; John Prindle Scott, Ruckauf's "Lockruf," Gounod's "Barcarole" and Maude Valerie White's "Spring Has Come."

Besides joining the Misses Kinsley and Demarest in a trio from Rossini's "Semiramide," Mr. Hemus contributed "Le Veau d'Oro" from "Faust," Schumann's "Widmung," Schubert's "Der Erl-König" and a group of English songs by Somerset, Richardson and Tosti in his customary finished manner. Mr. Bergh's solos were "Watchers Preislied" from "Die Meistersinger" and Dvorak's "Humoreske."

Sousa Conducts at Luna Park.

John Philip Sousa conducted the band concerts at Luna Park, Coney Island, on Decoration Day. On this occasion he introduced his new waltz song "I've Made My Plans for the Summer." The program opened with "The Stars and Stripes Forever," which was followed by a selection from "The Free Lance."

Consternation was caused recently in London by the failure of Dr. Konrad Zamilowski, the Austrian baritone, to appear at Bechstein Hall the evening he was to give a recital. The audience waited until their patience was exhausted and then left. Next day the singer was found alive and well at his home in Vienna. It seems that he countermanded the engagement by letter, which, for some cause, did not reach its destination.

Mme.
BEATRICE GOLDIE
Mme. NIESSEN STONE

Emma K. Denison

"CHOIR OF ANGELS"

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DULUTH HAS FIRST MAY MUSIC-FESTIVAL

Minneapolis Symphony Orchestra and City's Own Oratorio Society Give Fine Program.

DULUTH, May 21.—The recent May Festival, the first in the history of Duluth, although held during a snow storm, was so great a success that there is no doubt that the event will hereafter be held annually.

There were three concerts and at each of them the work of the Duluth Oratorio chorus and of Minneapolis Symphony Orchestra won enthusiastic appreciation. The performance of the chorus especially, under the fine leadership of Horace W. Reyner, was a surprise to the audience in its melodious tone and perfect balance. Mr. Reyner received an ovation when he appeared to lead the "Hiawatha's Wedding Feast" of Coleridge-Taylor.

Excellent programs were rendered and Duluth is thoroughly musically awakened.

Mrs. Brazzi Pratt, who is making a great success as a voice teacher in Chicago, sails for Europe, June 5, for a four-months' stay, visiting Munich, Milan and Paris.

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H. Brooks Day, fellow of the American Guild of Organists, gave an organ recital Tuesday evening of last week in St. Luke's Church, Brooklyn.

Christine Miller, the Pittsburgh singer, was one of the soloists at the May Festival held in Uniontown, Pa., where Rossmi's "Stabat Mater" was sung.

Ernest H. Cosby, organist of All Saints Episcopal Church, Richmond, Va., gave a series of recitals on the concert organ at the Jamestown Exposition during the week of May 13 to 19 inclusive.

Herbert F. Sprague, a well-known organist of Kalamazoo, Mich., has begun his duties as organist of Trinity Episcopal Church, Toledo, Ohio, where he has a choir of thirty-eight boys and eight men.

Pauline Rogowski of New York, a talented pupil of Rose Stange, accompanied Helen Silbenstein, the thirteen-year-old violiniste, at the musical given at the Sevigna, Fifth avenue, recently.

The German Press Club of Milwaukee figures that the net profits of the "Wiener Männer Gesangverein," which appeared at the Alhambra there, a week ago, are \$2,200. This will go to the charities of the city.

Mrs. F. J. Furlong of Hartford, Conn., whose soprano voice has won high praise from Jean de Reszke, under whom she has studied for two years, sailed on the *America* last week to spend another summer under his instruction.

At her recent song recital in the First Presbyterian Church, Topeka, Kan., Bessie Noyes Raymond was listened to by a large applauding audience. She gave selections from Goring-Thomas, Schumann, MacDowell, Arditi and Hildach.

Barbara Russell, instructor of music in the La Crosse, Wis., public schools, has resigned to become supervisor of music in the schools of Evanston, Ill., and take part of the work of the supervisor at Northwestern University, Evanston.

Eugenio Pirani has returned to his home in Brooklyn, N. Y., from a visit to Vienna, where, at the invitation of Director von Perger, he performed in the master school of the conservatory for the professors of the institution his new concert etudes.

While the Kneisel Quartet of New York was giving a concert at Wilson College in Chambersburg recently, cries of fire were heard in the corridors. President M. H. Reaser assured the audience that the fire was confined to the infirmary and there was no danger.

Elsa Dernehl, who created a stir at her first public performance in the Bach turn hall concerts in Milwaukee, gave her first recital this week, to a large audience in the Wisconsin Conservatory of Music. Her best number was the "Appeal to Gentle Spring" from Mendelssohn.

Marie de Rohan of New York, is singing soprano parts in grand opera in Italy. Her friends here have received flattering accounts of her recent débüt in Milan in "Lucia," and it may be that she will be heard here next season in Mr. Conried's Metropolitan Opera House Company.

A quartet composed of Helen Coyle, soprano; Margaret Allis, contralto; W. Ernest Robinson, tenor, and Frank Ellis, bass, have just been organized in New Haven, Conn. They have been singing together for many months and under the direction of Mme. Tealdi have acquired an excellent répertoire.

Richard T. Percy, a former New Haven musician, will sail next month with Mrs. Percy for a Summer in Europe. Mr. Percy goes to study oratorio and will visit many musical centres on the continent. He has been signally successful the past

season as director of the Waterbury Oratorio Society.

An interesting pupils' piano recital was given recently at the residence of Mr. and Mrs. Herman E. Blau, in Washington, D. C. The assisting artists were Eva Speigeler, soprano, and F. Price. Miss Speigeler is visiting Washington from Hamburg, Germany, and has a voice of much beauty and sweetness.

A piano recital by pupils of Paul's Music School, given in the West Branch Y. M. C. A. Hall, Baltimore, on May 20, was well attended by an audience that grew enthusiastic over the work of the young men and women. The numbers, which were played entirely from memory, were of wide range and without exception well rendered.

The popularity of the "Pop" concerts at the Lyric, in Baltimore, continues. Philippini's Band is still the attraction, though Irene Anne Dietrich, the beautiful young soprano, is making a decided hit, and has been engaged for this week. The other soloists are Conovas and Galata. Large crowds are in attendance every evening.

Stainer's "Daughter of Jairus" and Mendelssohn's "Hear My Prayer" will be given by the combined choirs of the First Methodist Church at Plainfield, N. J., and the Presbyterian Church of Westfield, N. J., on June 2. The choirs are under the direction of J. Edmund Skiff and will sing in Westfield in the afternoon and in Plainfield in the evening.

A musical was given at the Bellevue Club, Pittsburgh, Tuesday evening, May 28. An excellent program was given by Lucille Roesing, Mrs. Charles Shannon, Ethel V. Smith, Emma Johnston, Thomas E. Edstrum, Robert R. Smith, Thomas J. Thomas, George F. Wegner, James N. Debout, Edward N. Prugh and John Pritchard.

The pupils of G. A. Sievers gave a most successful violin recital Tuesday night of last week in the Auditorium of the Blind Institute, Austin, Tex. Marie De Ham of San Antonio, and Sadie Thompson, pianiste, were the soloists, both being repeatedly encored. Among the pupils special mention should be made of little Masters Matthew and Girard Smith, whose execution of difficult music was remarkable.

A new comic opera entitled, "The Girl in Manilla," by Harry P. Hopkins and Herbert N. Farrar, was presented recently by the pupils of National Park Seminary, near Washington, D. C. This production reflected much credit upon the young ladies in singing, acting and stage setting. Joseph Wiley was the director of the opera and Mr. Hopkins presided at the piano.

Pupils of Fannie Hirsch were heard in a studio recital at No. 1240 Lexington avenue, New York, last Saturday afternoon. The students acquitted themselves favorably in a program of Schubert, Mendelssohn, Arnold Volpe, Lambert, Rothschild, d'Hardelet, Grieg, Chopin and Godard numbers. Mme. Hirsch accompanied on the piano and added two solos to the presentation.

Mary Hendrix Gillies, a post-graduate of the Guilmant Organ School, has received the appointment of assistant organist at Grace Church, Broadway and Tenth street, New York, and has entered upon her duties there. Harold Vincent Milligan, another student of the school, has been engaged as organist and choir-master of the First Presbyterian Church, of Orange, N. J.

Emil Liebling gave a piano talk and quite a lengthy program of piano numbers under the auspices of the Chicago Piano College, Wednesday evening, May 22, in Kimball Hall, Chicago. Mr. Liebling's talk was extremely interesting, and his playing was very much enjoyed. The program included numbers of MacDowell, Wagner, Grieg, Chopin, Liszt, Neupert, Raff, Liebling, Schumann and Moszkowski.

The performance of the operetta "The Japanese Girl," under the direction of John Loring Cook, this month in Chicago, will not be the first production of that work, as was previously announced. The operetta was given twice during May, on the 7th and 14th, at Bowen Hall, Chicago, under the baton of Theodore Bergey, director of the Bergey School of Music, with great success on both occasions.

The glee and mandolin clubs of a half dozen universities and colleges of Wisconsin are finishing their tours this week. The Lawrence University Glee Club of Appleton, Wis., covered the entire Northwest and Northern part of Wisconsin, stopping at small and large cities. They were under the direction of T. Dillwyn Thomas, head of the Lawrence school of music.

A recital by the violin pupils of the Von Kunits School of Music will be given Friday evening, June 7, in the Lecture Hall of Carnegie Institute, Pittsburgh. A unique number on the program will be the second movement of the Bach Concerto for two violins, to be played by Dorothy Gittings and Dorothy Napier, two talented young pupils of Mr. von Kunits. They will be accompanied by the School Quartet.

Nathan Simons, the gifted young baritone, whom Boris L. Ganapol of Detroit presented in his second pupils' recital Monday evening of last week, sang to an audience which crowded the hall of the Ganapol Music Studio, and made a highly favorable impression with his artistic program. Mr. Simons' work is characterized by an unusually sympathetic quality of voice, a rare legato and refinement of conception.

The Yonkers (N. Y.) Choral Society closed its eleventh season recently with a popular program given under the direction of Will C. MacFarlane. The assisting artists were Mrs. E. A. Bartmess, pianiste; G. Magnus Schutz, the distinguished baritone, and Daniel Visanska, violinist. Mr. Schutz proved to be the bright, particular star of the evening. In the solo "Honor and Arms" he displayed his attainments to full advantage, giving as an encore "The Two Grenadiers."

The last of the Studio Recitals was given by Mr. and Mrs. Ireland at their studio, 1311 Pacific avenue, Atlantic City, N. J., on the evening of May 20. Fine excerpts for violin, piano and voice from composers of the latter part of the seventeenth century to the present day, and from various European countries, including Norway, Germany, France, Italy, Poland and England. Coleridge-Taylor went so far as Africa for his theme and inspiration as represented the final violin number, "African Dance," with piano accompaniment.

The graduating recital of Martha Urness at the University of Music and Dramatic Art, in Washington, D. C., was one which reflected great credit upon her teacher, Fraulein Marie von Unschuld, president of the institute. The numbers played by the graduate were Beethoven's Sonata, Op. 27, No. 1; Mozart's Andante from B flat Sonata; Scarlatti's Vivace; Chopin's Op. 10, Nos. 3 and 5 and Scherzo B flat minor; and Liszt's Rhapsody, No. 12. She also read an interesting paper on "The Greek Music System and the Christian Era."

The Choral Society of Canton, O., gave Cowen's "Rose Maiden" recently, under the direction of C. E. McAfee, organist of the First Presbyterian Church of Sewickley, Ohio. The soloists were Rachel Freese Green, soprano; Edwin Douglas, tenor, and Francis J. Sadlier, baritone, all of Cleveland, and Edith Harris Scott, contralto, of Pittsburgh. Mrs. Scott's voice was well adapted to the parts assigned her, and she made the most of her opportunity, and was rapturously applauded for the warmth of her singing and her pleasing personality.

The recent testimonial concert to Sally Mason in Carroll Institute Hall, Washington, D. C., was a gratifying success. Miss Mason is one of the best known and most accomplished accompanistes of the capital. She was assisted by Mrs. Blanche Muir Dalglish, contralto; Mrs. Frank Byram, pianiste; Alys Bentley, in a group of children's songs; Howard Butterworth, baritone; Ruby Stanford, violiniste; J. Walter Humphrey, baritone; and J. Humphrey Duffey of New York, formerly of Washington, who went over specially for the occasion.

Rehearsals for the June recitals have begun in Grand Rapids, Mich., and there is much promise that the occasion will be most enjoyable. The first recital will be given over to secular compositions, and will consist of solos, duets, trios, three different women's quartets and a double quartet of mixed voices. The second will be confined to sacred music only, and with the exception of "St. Mary Magdalene," a short cantata by D'Indy, will be made up from selections from the oratorios of Bach, Beethoven, Handel, Haydn, Mendelssohn, Spohr, Gounod and Gaul.

The Schubert Glee Club, of Jersey City, N. J., celebrated its majority Monday evening of last week by a banquet at the Jersey City Club. Frank Damrosch, director of the Mendelssohn Glee Club, was the guest of honor and one of the speakers. The president, George G. Tennant, was toastmaster. Congressman James A. Hammill, Rev. Walter B. Greenway, George L. McAneny, Elliot Schenck and L. Bowley Phillips, of Brooklyn, made speeches which were interspersed with glees and parodies of popular songs by the chorus. It was announced at the banquet that Mr. Schenck will conduct the club next season.

Carl Schachner's pupils gave a concert in Griffith Hall, Philadelphia, on the evening of May 28. The program, with few exceptions, consisted of operatic arias, the charming duet from Humperdinck's "Hänsel and Gretel" being repeated by request. Those who sang during the evening were Frederic Ayres, Mrs. Fritz Harendt, Mrs. Emil Heise, Clarence A. Garbrick, Mrs. Franz Ehrlich, Jr., Henry Rihl Alburger, Mrs. Philip Berg, A. J. Drexel, Jr., Bertha M. Brockerman, Mae Adele Evans, Maurice J. Long, Anna R. Stirling, Frank A. Diamond, Elva Manning, Rudolph Sternberg, Zipporah B. Rosenberg, Wallace Garlick and Else Brasch.

A recital was given by pupils of the Combs Broad Street Conservatory of Music, Philadelphia, of which Gilbert R. Combs is director, in the chapel of the church opposite the conservatory Saturday afternoon. A feature of the program was the rendition of "Lullaby" a vocal solo composed by Mr. Combs. The program contained also numbers of Sinding, Rheinhold, Schumann, Nevin, Chopin, Pachulski, Van der Water, Grünfeld, Godard and Moszkowski, rendered by Emma C. High, Frances Ettinger, Maude H. Conner, Bertha B. Hamill, Jessie Whitecar, Elsie Riggins, Myrtle B. Piper, F. L. Mowlds, Jeannette M. West, Grace Graf and Violet M. Ivers.

Pupils from the vocal classes of Harriet Eudora Barrows were heard in recital on May 24, at the Y. W. C. A. Hall, Providence, R. I., an audience which filled the auditorium according the singers hearty applause and a great many bouquets. Harriet Mansir and Gene Ware accompanied the vocalists. The pupils created a favorable impression as a class, showing a nice placing of the voice and with few exceptions a most creditable accuracy of pitch and good enunciation. The d'Indy composition which closed the recital was a considerable achievement for the chorus and displayed Geneva Holmes's voice and technique to brilliant advantage.

A large audience was present Friday night of last week in the auditorium of the new Ashland school, East Orange, N. J., when the largest combined chorus ever assembled in the Oranges sang Longfellow's "Wreck of the Hesperus." The music was composed by Anderton, and the chorus, selected from pupils of the East Orange High School, was composed of three hundred voices. Under the leadership of Miss Helen Gibbs, supervisor of music in the schools, a finished production was given. The solo parts were taken by J. Lawrence Knowles, bass soloist of Grace Church; William H. Taylor, tenor, and Mrs. Taylor, soprano. Numbers were given by George E. Clauder, cellist.

An interesting program was presented at the annual commencement exercises of the Metropolitan College of Music in Philadelphia on Friday evening of last week, at which diplomas and certificates were conferred upon pupils of the advanced and intermediate grades. Frederick Hahn was the assisting artist, being heard in violin solos by Saint-Saëns, Dvorak, Wieniawski and Handel, besides taking part in concerted numbers selected from a romantic opera, "The Pilot's Daughter," written by Romaine Callender, the principal of the school. The pupils who appeared were Mrs. A. W. Daniel, May Stevens, Edgar E. Daniel, Mrs. Henry S. Mustin, Edith Bevier, Helen May Kruse, Jessie F. Glover, Elsie B. Haney, E. Linda Haines and Marion S. Phillips.

Where They Are

I. Individuals

Blye, *Bedice*—Montgomery, Ala., June 11, 12 and 13.
Campanari—Jacksonville, Fla., June 12, 13.
Cunningham, Claude—June 1.
De Gogorza, Emilio—Norfolk, Conn., June 4 and 5.
De Wolf, Jessica—St. Paul, June 6, 7, 8.
Eames, Emma—Norfolk, Conn., June 4 and 5.
Eisner, Maurice—St. Paul, June 6, 7, 8.
Greene, T. E.—Atlanta, Ga., June 1.
Hall-Rheda, *Grace*—West Penn., Pa., June 16; Pittsburgh, June 26, 27, 28.
Hamlin, George—Atlanta, Ga., June 1; Jamestown, Va., June 10.
Hinkle, Florence—Jamestown, June 10.
Homer, Louise—Norfolk, Conn., June 4 and 5.
Hussey, Adah Campbell—Sommerville, N. J., June 3.
Johnson, Edward—Norfolk, Conn., June 4 and 5.
Johnson, Gustavus—St. Paul, June 6, 7, 8.
Kendall, Mme. Werthe—Atlanta, Ga., June 1.
Miller, Christine—New Castle, Pa., June 7; Pittsburgh, Pa., June 18.
Ormsby, Frank—Montgomery, Ala., June 11, 12 and 13.
Piper, Mrs. Shotwell—Montgomery, Ala., June 11, 12 and 13.
Powell, Maud—Knoxville, Tenn., July 23 and 24.
Prowell, S. B.—St. Paul, June 6, 7, 8.
Tew, Whitney—Jamestown, June 10.
Venth, Carl—St. Paul, June 6, 7, 8.
Witherspoon, Herbert—Norfolk, Conn., June 4 and 5.

2. Orchestras and Bands

Rogers Band—Winona, Ind., June 30, Aug. 31.
New York Symphony Orchestra—Willow Grove, Pa., to June 15.
Theodore Thomas Orchestra—F. A. Stock, Conductor, Richmond, Ind., May 28 and 29.
Victor Herbert's Orchestra—Willow Grove Pk., Phila., July 6 to Aug. 9.

3. Future Events

June 1—Atlanta Music Festival.
 June 4, 5—Litchfield County Choral Union, Norfolk, Conn.
 June 6, 7—Michigan Music Teachers' Asso., Battle Creek, Mich.
 June 6, 7, 8—Musical Instructors Annual Conference, St. Paul.
 June 10—Exposition Concert, Jamestown, Va.
 June 10—Washington Choral Society, Jamestown Exposition.
 June 11, 12, 13—Southern Music Teachers' Asso.
 June 12, 13—Saengerfest, Jacksonville, Fla.
 June 30 to Aug. 17—Winona Assembly.

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WHEN MUSIC AND MONEY MEET

A Few Tales of Plain Graft in the Private Musical Business— How the Composer Outwitted the Tenor.

There is never a season that does not bring forth some striking exhibitions of the musical temperament, especially when it collides with finance. It is at this psychological moment that the exhibition of the musical genius is most interesting, says the New York "Sun."

One of the tales of the season relates to a pianist who played an engagement under the auspices of a former singer who occasionally superintends concerts in a neighboring town. She came to New York, saw the manager of the virtuoso and arranged to pay \$500 for a concert. There were plenty of unsold seats when the pianist arrived in town and a considerable deficit as to the guarantee. But the manager said nothing about this and filled the hall with deadheads. After the concert the pianist got a check for the amount of his guarantee and was so well pleased with the evening that he asked the lady impresario to come to supper with him, as his train did not leave for two hours. She accepted and in the grill room of the hotel they enjoyed some supper and a bottle of champagne. The time passed so pleasantly that it was the pianist's train time before he noticed it.

"You will excuse me for running away so hurriedly," he said after he had expressed his delight over the success of the evening, "but I barely have the time to catch my train. And will you do me the favor of mailing this letter for me? It contains the check you gave me for my guarantee. I put it in an envelope to forward to my manager in New York. Will you be kind enough to mail it for me?"

The impresario's enjoyment of the evening, "but I barely have the time to catch of the deficit. She was wondering how in the world she was going to make up the difference between the \$500 check she had given the pianist and the \$370 the concert had netted. It would be necessary to do some hustling before the check got back from New York.

Then she suddenly realized that it might not be necessary for her to worry so after all. She could not mail the letter anyhow until the morning. By the time morning came she had slept so well with the thought that the check was not hurrying to New York that she had another idea. She took the check out of the envelope, made out another for the exact amount of the net takings of the concert and then enclosed that to the manager in New York. Then she tore up the first check.

"What if I did?" was the answer of this lady to the manager when he protested. "He didn't draw his guarantee and therefore he did not deserve it. Why should I have gone down into my pocket for it?"

As this lady impresario had been a pianiste herself, she had the musical temperament too.

One afternoon in the early Spring a group of women sat in the drawing room of a prima donna who had been engaged to sing for a charity. They wanted to know who she would care to have appear with her to sing some duets. She suggested a popular baritone.

Nobody knew his address, and that question was still under discussion when a friend of the singer entered the room. He was not a singer but he knew many of them.

"You must know M. Wobbelini's address," the singer said. "Tell these ladies, that they may write to him about the concert next week."

The newcomer obligingly gave the address and disappeared after a very brief call. He did not go home, however.

was in the telephone booth downstairs calling up the baritone.

"You will give me 10 per cent. then, will you," he was saying, "if I get you a concert next week? You will have to sing only a few duets and you must ask \$600."

Over the telephone came the assent to this proposition.

"All right," he said, "the ladies will write to you to-night. I get 10 per cent. remember."

The facts of this little arrangement did not come to light until the middleman who had thought he was picking up \$60 at an informal Sunday call had to hire a lawyer to get it; for the baritone with fidelity to his musical temperament had declined to pay the promised commission.

At the French restaurant on Fifth avenue in which the opera singers gather during the season, the impresario of a talking machine was discussing with several guests the propriety of his having a certain singer make a record. He finally decided that he would and made a memorandum to have his secretary communicate with the singer the next day. Then the subject was drooped.

Later that day this singer received a call from one of the guests at the same table. He wanted to know if the man would like to sing in the talking machine, what his terms would be and how much he would give if the caller managed it. The singer was delighted and the caller told him he might arrange it.

"I will start right in now," he said, "and maybe you will get a letter from the company to-morrow. Don't say anything about my having been here. They prefer to do all this sort of thing themselves."

It was not until he had paid this agent 10 per cent. on the amount he received that the baritone learned how little he owed him.

It was another benefit that supplied the latest development of the artistic temperament under the influence of business. A tenor who is very popular, although he has never reached the highest place, volunteered to help a woman friend get up a concert for charity. She had known him for some time and he had frequently been engaged for his maximum fee to sing at her house. He had been so friendly this time that she supposed of course he had no financial interest in the matter. He even got his friend, a well-known conductor and composer, to come along and play his accompaniments at the concert. It was the conductor who received the day after the concert a frantic telephone call asking him to come to see her immediately. He was there that afternoon.

"What in the world do you think has happened?" she began. "Why, Saenger has asked for his regular fee of \$400 for singing yesterday in our concert. It was such a small affair, given here in my own house, that we will have no profit if I have to pay him that. I have known him for so long, and to think that after acting as if this was all to be done for charity he now sends me a bill for \$400."

The conductor and composer thought for a while.

"I think I can settle that all right," he said. "I will see him and let you know what he says."

Then he sat down and wrote this note to the singer:

Dear Saenger: Since I learn from our friend Mrs. X that you are to receive compensation for your appearance in her charity concert yesterday, I cannot, of course, be expected to accompany you for nothing. I spoke to Mrs. X about the matter and she reminded me that I had been secured solely by you. I never accompany now, as you know, and would consent to do such a thing only under very special circumstances. My fee the last time I played accompaniments was \$500, I will not raise it on you, but let it stand at that. Mrs.

X tells me that I must look to you for my check, as she will also pay you. So send it along as soon as she pays up.

This, of course, put the enterprising tenor \$100 to the bad. It had the effect, moreover, of opening his eyes to what he had done. He had never suspected that what he had done would reach any other ears. He wrote, therefore, to his accompanist that he had been misinformed, as he had no idea of taking any compensation, and simultaneously despatched a note to the lady saying that he had heard that his agent had sent her a bill under a misapprehension, supposing that the concert was an engagement in the ordinary course of business.

The mistress of the house is a cultivated Bostonian of much musical taste, and the whistling of the footman, who believed himself alone in the house, fretted her artistic soul.

"Joseph," she called at last, from the head of the back stairs, "please don't whistle those vulgar rag-time things!"

"Yes, mem," returned Joseph meekly, "I know, mem," he continued, with unexpected spirit, "but you can't expect a rhapsody of Liszt with cleaning the knives. That will come later, when I'm polishing the silver."—*Youth's Companion.*

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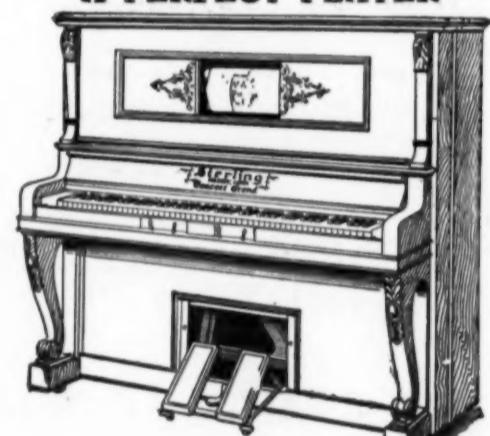
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